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Musical Courier

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GLADYS SWARTHOUT

Mezzo-Soprano

AUGUST, 1943
20 cents

Between Symphony Seasons

JENNIE TOUREL AIDING TO GET IN CROPS
on a up-State farm in New York, introduces her French poodle to one of the permanent residents. The mezzo-soprano has been invited by Dr. Serge Koussevitzky to give a concert on Aug. 25 at the Lenox, Mass., Library under the auspices of the Koussevitzky Music Foundation. Receipts go to the International Red Cross.

Photo by Adrien Boutrelle, N. Y

AT THE JULY 23 CONCERT IN ROBIN HOOD DELL.
Sondra Bianca, 12-year old pianist, was soloist in Liszt's Hungarian Fantasy under Loren Maazel, 13-year old conductor. Both had appeared separately with the New York Philharmonic Symphony and Toscanini's NBC Symphony.

STELL ANDERSON, STYLIST,
in a new dress which the American pianist designed for use both for a dinner gown and informal wear. An unseen drawstring converts the dress, worn into town, into a formal gown.

Official U. S. Navy Photograph

A GLEESOME THREESOME.
Old friends hold reunion when Josephine Antoine, Metropolitan Opera soprano, visited the Great Lakes Naval Training Station to sing for servicemen. Miss Antoine, heard weekly on the "Contented Hour," chats with (left) Chief Specialist John Carter, U.S.N.R., tenor of the Metropolitan Opera, and Musician First Class Lehman Engel.

MUSICAL SHOP TALK →
at Lake Placid, N. Y., where several noted musicians met during the summer. Left to right, Clarence Adler, Nikolai Sokoloff, Georges Barrere, Pierre Monteux and Meyer Davis. Dr. Adler, who gave a Mozart concerto series last season in Town Hall, is continuing his teaching.

Photo by Roger L. Moore

VIRGINIA PEMBERTON SUMMERING
on the terrace of her penthouse apartment in Chicago, overlooking Lake Michigan. The operatic soprano is spending much of her vacation time in this locale.

(Below) DISMISSAL TIME AT NORFOLK MUSIC SCHOOL
of Yale University, which ended its third session on July 30 with a concert by students. The program by chamber music groups from Emmerman Stoeber's classes, solo performers from Bruce Simonds' studios and the string orchestra under Hugo Kortschak, drew an overflowing audience to Battelle House.

← **CLAUDIO ARRAU RELAXES**
with his two-year old son, Mario. The Chilean pianist fulfilled 78 engagements on his tour of the United States this season.

MUSICAL COURIER

Whole No. 3075 NEW YORK, AUGUST, 1943 Vol. CXXVIII—No. 2

Opera In Chicago To Be Assured by Purchase of Home

Proceeds from Sale of Civic Opera Building to Form Basic Guarantee for Series of Performances over Next Ten Years

By RENÉ DEVRIES

CHICAGO.—Chicago's Opera is probably assured for at least ten years. The negotiations between the Chicago Music Foundation and General Finance Corporation have finally resulted in the purchase by the latter of the Civic Opera building, at a price of $266,000, that sum to be available to help finance opera in Chicago for the coming decade.

The agreement specifies that the money will be forthcoming in the amount of $25,000 annually, for the deficit each season, and that General Finance has the privilege of turning back the building to the Foundation at the end of five years.

The original cost of the edifice, an Insull promotion, was $23,000,000. Mr. Insull provided the land, taking common stock in the building corporation and turning it over to the Foundation, thinking that the income would suffice to finance opera in Chicago indefinitely. Then came the crash and collapse, and the Insull dream was ended.

As the matter stands at present, there still is a $9,985,000 first mortgage on the building, held by the Metropolitan Life Insurance Company, but Gen-

(Please turn to page 19)

Two American Conductors Win Major Symphonic Posts

Wallenstein to Conduct Los Angeles Orchestra

Revived Detroit Forces To Be Led by Krueger

Angelo Photo

KARL KRUEGER

(At Left) ALFRED WALLENSTEIN, with Mrs. Wallenstein, leaving New York to lead the Los Angeles Philharmonic as guest in 1942.

LOS ANGELES.—Alfred Wallenstein, American conductor, has been named musical director of the Los Angeles Philharmonic Orchestra for the next three seasons. His appointment by the Board of Directors was announced by Harvey S. Mudd, chairman, on July 23.

Mr. Wallenstein will take up his duties in September. It is believed he will be given a leave of absence from his post as musical director of Station WOR, where has has conducted his Symphonietta, returning there when the season of the Los Angeles Philharmonic is completed each year. Under present plans, Mr. Wallenstein will continue his NBC Firestone Hour with Richard Crooks,

(Please turn to page 17)

DETROIT. — The Detroit Symphony Orchestra, following a season in which its public concerts were suspended and only weekly broadcasts were given by a portion of the personnel under sponsorship of a local merchant, will resume this fall with Karl Krueger, native-born American conductor, as new musical director.

Mr. Krueger, for the last ten years conductor of the Kansas City Philharmonic, resigned that post this spring. The nucleus of the orchestra will be composed of the players who have been heard in the broadcasts.

This is the third major symphony orchestra in the United States that Mr.

(Please turn to page 15)

Orchestras Ask Petrillo to Lift Recordings Ban

N. Y. Philharmonic Head Sets 5 Conditions for Free Concerts on Tour at AFM Expense

An unusual proposal to use up to a half million dollars of union funds to finance concerts free to the public in a number of smaller communities by leading symphonic ensembles, which was announced on July 27 by James C. Petrillo, president of the American Federation of Musicians, has provoked varied reactions.

Opposition to granting the use of orchestras for the project unless Petrillo modified his ban on their making recordings was led by the New York Philharmonic-Symphony Society, whose president, Marshall Field, replied to the request in a letter on August 6.

Although making clear the orchestra board could not meet at once, Mr. Field outlined five conditions "which he was sure would be prerequisites in any event to the granting of the permission."

Field Asks End of Recording Ban

After stating these conditions, Mr. Field said that he earnestly hoped the ban on recordings would be lifted in order to accomplish the same purposes for which the union head plans these concerts.

Five conditions were outlined by Mr. Field. These were:

"That the performances sponsored by you, and the employment of the orchestra's musi-

(Please turn to page 20)

New York Plans Civic Orchestra

MAYOR F. H. LA GUARDIA

. . . His City Government Will Open Mecca Hall As a Music Centre

New York City's Centre of Music and Drama, scheduled to open in the former Mecca Temple, on West 55th Street, near Seventh Avenue on October 1, will be devoted during its first season to housing a city orchestra and booking concerts, operas and dramatic performances under private auspices.

The plans for the orchestra call for the assembling of an ensemble of symphonic proportions, utilizing union musicians. These in many cases are available since the disbanding of the New York City Symphony Orchestra, which was maintained in part by government funds, and ceased to function with the discontinuance of the WPA. At the present time, the city contemplates the use of guest conductors.

(Please turn to page 23)

Milan Opera Wants Toscanini to Return

ARTURO TOSCANINI

. . . Asked to Resume La Scala Leadership after Fascists' fall

Arturo Toscanini, long a symbol of artistic integrity and of steadfast opposition to Fascist rule, was one of the first noted Italians now in exile whose names were upon the lips of countrymen following the collapse of the Mussolini regime.

According to an Associated Press dispatch of July 29, quoting the Swiss Telegraphic Agency, demonstrating Milanese, shortly after the Mussolini ouster, painted the façade of La Scala with signs reading:

"Toscanini, we await you. Toscanini must open the new season at La Scala."

Italian newspapers printed a telegram purportedly sent by the Minister of Education to Toscanini inviting him to return to Italy.

MUSIC WAR COMMITTEE SEEKS SONGS FOR OUR SOLDIERS

Song-writers are invited by the Music War Committee of the American Theatre Wing, 730 Fifth Avenue, New York, to send their war songs to the committee. Oscar Hammerstein, at the recent mass meeting of song-writers, outlined the committee's plans, and asked for co-operation. He feels that while many good war songs have been written the output should have been larger and better.

The committee's purposes are threefold: to fulfill requests for songs from government agencies and the services; to create really fine songs; and to exploit these numbers.

Only unpublished copyright songs will be accepted. The organization feels that exploitation of published songs is up to the publisher.

A sifting committee, made up of two members of the OWI, and one radio script writer, chooses the songs first for their political and morale-bulding content. Then they go to a judging committee of forty, who work in shifts of ten each week. This committee includes, among many others, Robert Bagar and Irving Kolodin, music critics; Franklin P. Adams, writer; Frank Black, conductor; Alfred McCosker, head of MBS Paul Robeson, and Barry Wood. None of the judges is a songwriter.

Some of the requests the Music War Committee hopes to meet are from the Wacs, the Army, and Naval Aviation, for official songs.

During the meeting, a discussion arose about "what sort of song to send the boys at the front when they march into Italy." Suggestions and songs for this are being received by the committee.

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August, 1943
Sixty-Fourth Year

tour of the United States this season.

Bookings Increase For New Season

A "sharp increase" in New York recitals next season is reported by Columbia Concerts, Inc. According to Elizabeth Mathews, head of the recital department, there are already 51 events booked for Town Hall next season, as compared with 45 for the same period last year. Already 11 Carnegie Hall recitals have been arranged, as compared with 14 for the entire season a year ago. Four recitals are scheduled for New York Times Hall, and the smaller auditoriums, she reports, are also receiving a share in the bookings.

Scheduled for Town Hall debuts are: Joseph Fuchs, Helen Janov, Charles Petremont, violinists; Estelle Best, Vera Francheschi, Harry Davis, Doris Frerichs, Wolfgang Rose and Freda Trepel, pianists; Rose Decourt, soprano; Carol Cordell, contralto, and Milan Petrovic, baritone. Town Hall also will house recitals by Josef Piastro, violinist; Cyrena Van Gordon, contralto; Enya Gonzalez, soprano; Catherine Reiner, soprano; Miecio Horszowski, Maxim Shapiro, Walter Hautiz, Irene Rosenberg, Michael Zadora, Marisa Regules and Eleanor Fine, pianists; Michel Cherniavsky, cellist and Jan Cherniavsky, pianist; James Friskin and Peter Paul Loyanich, pianists; Marguerite Namara and Louise Cameron, sopranos; Henri Temianka, violinist; Thomas Richner, Heida Hermanns, Aurora Mauro-Cottone, Guiomar Novaes and Elizabeth Zug, pianists; Elsbeth Ball, contralto; Ariana Bronstein, violinist; Jane and Joan Rosenfeld, duo-pianists.

Povla Frijsh will give three recitals; Oscar Ziegler, pianist, two Town Hall concerts; the Busch Chamber Players will appear there for four concerts in their third season; Louise Behrend and Dorcey Smith will give three violin-piano sonata programs; Gregor Piatigorsky, cellist, gives his only New York recital of the season in Town Hall; and the Trapp Family Singers return Dec. 19.

Ray Lev, Anatole Kitain, Rudolf Serkin, Bartlett and Robertson, Casadesus and Malcuzynski, pianists, will be heard in Carnegie Hall, as will Menuhin, Heifetz and Francescatti, violinists, and Helen Traubel, soprano and Nelson Eddy, baritone.

Candlyn Succeeds Tertius Noble

Dr. T. Frederick H. Candlyn, composer and conductor, has been named organist and choirmaster at St. Thomas' Church, New York City, succeeding Dr. T. Tertius Noble, who retired in June after 30 years of service. Dr. Candlyn, who has been organist at St. Paul's Church, Albany, N. Y., since 1915, was born in Cheshire, England and was graduated in 1911 from the University of Durham with the Bachelor of Music degree. His doctorate was conferred in 1929 by the State College of Teachers, where he has been head of the music department. He founded and conducted the Albany Oratorio Society and for two years was conductor of the Albany Mendelssohn Club. He has written much church music. He assumes his post Sept. 5.

MARITA FARELL SIGNS AUTOGRAPHS FOR WAVES AND SPARS who attended La Boheme, in which she was heard with Charles Kullman at the Cincinnati Summer Opera. Miss Farell also was heard several times as Marguerite in Faust, Nedda in Pagliacci and Gretel in Hänsel and Gretel.

OPERA IN CINCINNATI CLOSES ON GALA NOTE

By MARJORIE GARRIGUE

CINCINNATI. — The 1943 Cincinnati Summer Opera Season was highly successful from every point of view. Civic interest was intense, attendance was excellent, and productions were noteworthy.

Fausto Cleva and his assistant conductors, Antonio Dell'Orefice, Karl Kritz and Thomas Philipp Martin, as well as the fine orchestra are to be commended for their versatility and responsiveness to the heavy task of providing leadership and support for a routine of six different operas each week. Commendable, too, were the stage directions of Anthony Stivanello as well as the work of Lillian Moore, premiere dancer and choreographer.

Gas Rationing Boomed Series

Oscar Hild, managing director of the Cincinnati Summer Opera Association, was the constant and ubiquitous center of activities in promoting and managing this, one of Cincinnati's most successful opera seasons.

When asked how rationing had affected audiences, Mr. Hild pointed out the paradoxical fact that while gas rationing had cut down the influx of attendance from distant points, more Cincinnatians had remained in town and in consequence had enormously increased local attendance.

Large Roster Appeared

Mr. Hild was particularly pleased with the performance of Carmen by Risë Stevens. He is of the opinion that Miss Stevens' first American appearance in this role in Cincinnati holds promise that she will become an outstanding exponent of the part. She also sang Dalila and Mignon with success.

The season was not without its surprises. Thunder storms cut down crowds *only* on nights when casts were most expensive. The opera Martha, in English, drew a record attendance on Saturday night, July 31, with a cast including Antoine, Conley, Heidt, Kozakevich and Alvary. All portable seats, including chairs from dressing rooms, were conveyed to the open air auditorium to accommodate the extraordinary crowd.

An examination of the roster of artists who participated in the Cincinnati Summer Operas will convince the most

(*Please turn to page* 21)

El Paso Symphony Concerts Well Attended

EL PASO.—Continuing his series of Pan-American Starlit Symphonies, Carlo Peroni in Austin H. S. auditorium on July 12 presented compositions of Weber, Schubert, Liszt, Wolf-Ferrari, Granados, Ponchielli and Friml. Again a large audience attended and enthusiastically received the conductor and his musicians. Mr. Peroni scheduled his third program for July 19 with Beethoven's seventh symphony as the major item. Excerpts from Victor Herbert's Sweethearts made up the 'lighter' aspect of his list.

More than 2,000 heard the inaugural program at which Mobley Lushanya, Indian soprano, was the soloist. She was heard in arias from La Forza del Destino and Tannhäuser and a group of Indian songs. Her magnetic personality and rich voice won her an ovation. Mr. and Mrs. Peroni and Miss Lushanya were guests at the city's official observance of July 4. N. M.

MOBLEY LUSHANYA CONGRATULATED BY CARLO PERONI, guest conductor, at the opening concert of the Pan American Starlit Symphonies presented by the El Paso Summer Symphony. The Indian soprano was soloist at the first of the ten concerts, which conclude on Aug. 26.

Photo by J. S. Gerlach

Blue Network Sold For Eight Millions

Sale of the Blue Network to Edward J. Noble, chairman of Life Savers Corporation, for $8,000,000 was announced on Aug. 6 following a meeting of the Board of Directors of the Radio Corporation of America, the owner. Mr. Noble, owner of Station WMCA for the past three years, plans to dispose of the latter station in accordance with the edict of the Federal Communications Commission against dual ownership. This ruling also had necessitated the Blue Network sale by RCA, which also owns the National Broadcasting Company.

Mr. Noble, in association with James H. McGraw, Jr., president and chairman of McGraw-Hill Publishing Company, originally bid $6,000,000. Dillon, Read & Co., Wall St. investment banking firm, submitted several offers finally reaching $7,800,000. Mr. McGraw later withdrew and Mr. Noble then raised his bid to $8,000,000.

The sale is contingent upon approval of the FCC but this is expected. Chairman James L. Fly, of the commission, said that this group must approve the transfer of the licenses of WJZ, New York, WENR, Chicago and KGO, San Francisco, the three stations managed and operated by the Blue Network, to Mr. Noble. In addition some 156 stations are included in the chain.

Mark Woods, president of the Blue and Edgar Kobak, executive vice-president, will continue in those positions, with Mr. Noble becoming chairman of the board. Speaking to personnel of the network over a closed circuit, Mr. Noble said that other officers and the entire personnel will remain and "the network will continue functioning as before."

Both the Blue and the Red networks were part of the National Broadcasting Company which operated them for RCA.

McArthur and Hatfield on Overseas Assignment for USO

Edwin McArthur, American conductor, is on overseas duty for the USO. He has been assigned to visit U. S. posts in combat zones, observe musical activity programs now in operation, and, wherever possible, supervise the institution of new projects to encourage more group singing and ensemble playing among servicemen. The conductor expects to be back in this country to direct the broadcast concerts of the New York Philharmonic-Symphony on Sept. 12 and 19, and to take up his duties with the Columbia Music Festival Association on Oct. 1.

Lansing Hatfield, Metropolitan baritone, is "somewhere in the Pacific" on a musical mission for the USO, with McArthur.

The first singer to go to the South Pacific area to entertain the soldiers was Felix Knight, tenor, who has been overseas for three months.

J. Erwyn Mutch to Manage National Symphony

WASHINGTON, D. C.—J. Erwyn Mutch, of New York has been appointed manager of the National Symphony Orchestra, it was announced by Walter Bruce Howe, chairman of the orchestra's administration committee. Mr. Mutch takes over the duties for the duration of J. P. Hayes, manager for the past two years, who recently was sworn into the Navy as a Lieutenant (j.g.), Supply Corps, U.S.N.R. Lt. Hayes is now in training at Babson Institute, Wellesley, Mass., pending assignment to active duty.

Eldering Reported Dead in Air Raid

Bram Eldering, 78, noted Dutch violinist and teacher, was reported killed in an air attack on Cologne, according to a dispatch by Aneta, Dutch news agency. Adolf Busch and Vasa Prihoda were among his pupils and he had taught at Budapest, Berlin and Amsterdam.

VARIATIONS

By Leonard Liebling

George Sand's Blues . . . .

Sometimes one wonders whether, with all its experimentation, the twentieth century has created anything really new in music. Delve into some of Bach and you find harmonies of today's design. Dig into the most ancient tonalities and you come across the scale patterns of Debussy, Ravel and other moderns. Syncopation and other rhythmic tricks of American popular music have copious examples in many of the best known classics. Even "blue," the current term of the jazzists, was used in the time of Chopin. I found it in the fascinating biography of George Sand, called Romantic Rebel, by Felizia Seyd, which I have just finished, although it was published in 1940. (The Viking Press.)

Sand reports a conversation between Chopin and his painter friend Delacroix when they debated whether music had any relation to color, Chopin taking the negative view. He went to the piano, struck a few tentative chords, and said that he merely heard sounds but neither saw nor felt color. However, that night Sand rhapsodized in her diary that finally "his hands find the 'blue sound' which carries us far away into the transparent night. Clouds dissolve and reshape into fantastic designs, spread across the sky, press after the moon, which throws large opalescent disks at them and brings back the color which had gone to sleep. We dream into the Summer night; we wait for the nightingale."

• • •

Might Be Gas Rationing . . . .

Reverend Dr. William Ward Ayer, of Calvary Baptist Church, New York, thundered a couple of Sundays ago against swing and jazz music, which he calls degenerating, deplorable vandalism, debased, blaring terror, mob hysteria, a musical cesspool, squealing ecstasy, lust and destruction. This column is not addicted to swing and jazz, but it cannot agree altogether with the Reverend. Maybe his immoderateness was due to something he ate.

• • •

Porcelain Podiumist . . . .

This piece of ceramic sculpture entitled Arturo was done by Private Louis Floyd Darvas and shown in May at the 25th annual Exhibition of the Cleveland Museum of Art, the exhibit representing the works of Cleveland artists and craftsmen. Arturo is of course Artur Rodzinski, until now conductor of the Cleveland Orchestra. The Musical Courier reproduces the photograph by courtesy of the Cleveland Museum of Art:

Brahms as a Nudist . . . .

"In the magazines," is L. D.'s communication, "I notice large advertisements of the Capehart Radio, illustrated with a picture called 'Symphony No. 1,' being a painting by Lewis Daniel, 'interpreting' Brahms' first Symphony for the Capehart Collection of Reproductions. Mr. Daniels' canvas shows a group of juxtaposed nude women, men and babies, and explains that he bases his idea on the introduction to the fourth movement, 'which suggests beings ascending out of the quaking, tortured earth against a verdant pastoral landscape of promise.' Wow! I don't believe that Brahms had any such thought in mind, and I can't find it expressed either in any commentations on the composition. Am I wrong in assuming that Brahms, the least sensual of composers, had no visions of physical nudity as inspiration for his masterpiece, whose fourth movement, by the way, is a Passacaglia? What do you know of this matter?"

I must honestly say that I don't know anything about it. Brahms himself said that his Symphonies have no program stories. However, when I meet Brahms, I shall ask him for a frank answer to L. D.'s question.

• • •

Arias in the Night . . . .

Everybody agrees that Bidu Sayao, Jan Peerce and Alexander Sved did a magnificent job in La Traviata at the Stadium, aided by Smallens' informed and sympathetic conducting. Nearly 30,000 persons heard the two performances, and about 12,000 were at the brace of Carmen presentations the week before. When one considers the small audiences for most of the symphonic nights, it looks on the whole as though opera attracts better than concerts at the Stadium. It might be a wise move for the management to reverse the present order next season and make opera the chief feature; say, concerts on Mondays and Thursdays and operas the rest of the week.

Some of Verdi's loveliest music is in Traviata after the light first act. He seemed to start with the idea of making it a coloratura's carnival and tenor's holiday, but then fell under the spell of the romantically straightforward story, and, artist that he was, poured out some of his most fragrant lyricism and most poignant drama in tone.

• • •

Tenors, Please Copy . . . .

G. A. writes: "I read in the New York Journal-American column of Dorothy Kilgallen that 'Morton Downey is America's favorite tenor.' I would now like to hear from Messrs. Crooks, Kullman, Melton, Melchior, Martini, Martinelli, Jagel, and some others, wouldn't you? By the way, you probably also saw the item concerning Downey's timely wise-crack, that the three B's of typically American music are Barrelhouse, Boogie-Woogie and Blues."

• • •

Woes of a Concertmaster . . . .

J. P. F. calls attention: "In the New York Times of July 29 the review of the Stadium concert alluded to 'John Corigliana' and 'Mr. Corigliano.' A third attempt might have served to establish that the Philharmonic concertmaster's name is John Corigliano."

• • •

Gershwin, That Violet . . . .

In the Saturday Review of Literature (July 17) Bennett Cerf has a feeling article on George Gershwin, to commemorate his death just six years ago. The author pays him deserved homage as an original voice in American music, with the Rhapsody, Piano Concerto and Porgy and Bess capping his achievements. He seemed destined to go on to even better things if death had not stopped him tragically at thirty-eight. Cerf speaks affectionately of Gershwin as a person and tells some amusing stories of his "monumental but strangely unobjectionable conceit." One of them concerned his talent as a painter, of which an awed female said to him, "Isn't it amazing that one man should possess genius for two of the arts"; to which George replied, "Oh, I don't know. Look at Leonardo da Vinci."

I remember something similar, when the composer was writing his Porgy and Bess and offered to play some of it for me if I would go to his home. "What style of opera is it?" I asked him. "Well," he answered, "I should say that it is a cross between La Bohême and Meistersinger."

• • •

Perils of Pianists . . . .

After one of his recitals, a gushing young woman asked Moriz Rosenthal, "Do you play any other instruments?" "My dear child," purred the keyboard master, "is it not enough that I play the piano as I do?"

• • •

Composers, Attention! . . . .

Max Steiner, the film composer, says that when he writes music for a Bette Davis picture, he uses much viola to contrast with her high soprano voice, and avoids low registers when Gary Cooper speaks his baritone lines. Would the piccolo be appropriate for basso timbres?

• • •

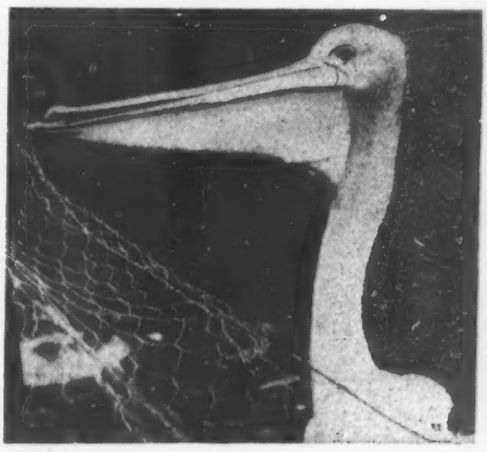
Family Party . . . .

Lily Pons and Andre Kostelanetz teamed for the Stadium concert of July 27, and the event excited the Herald Tribune into saying next morning: "In addition to directing Miss Pons' accompaniments, Mrs. Kostanetz directed the Philadelphia Philharmonic-Symphony Orchestra." No one would have been surprised at a later caption reading: "Typesetter and Proofreader Slain by Music Critic."

• • •

Ornithological Exhibit . . . .

Miss Ethel Kelly, who has been a subscriber to the Musical Courier for twenty-six years (and still is), tops all other Wrong Caption contributions with this one from the Zanesville, O., News of July 7, 1943:



Gladys Swarthout, famed opera star, dines out at Stork Club, New York, with Captain Frank Chapman of U. S. Marine Corps, who happens to be her husband. Captain Chapman was on leave after many months of active duty abroad.

Chicago's Opera Has a Windfall

An interesting news article from the Chicago representative of the Musical Courier, René Devries, may be found on another page of this issue, which tells the detailed story of the financing by means of which the magnificent Civic Opera Building in that city is made available for opera performances during the next ten years.

While only $25,000 annually will be on hand to start a guarantee fund for possible deficits—or, in the case of grand opera on a large scale, one should say, inevitable deficits—it seems not a difficult matter to raise greater sums from public-spirited citizens eager to see Chicago retain its prestige as an outstanding center for opera cultivation.

The Metropolitan in New York weathered a bad storm a year or so ago, and in a short time gained contributions totalling considerably over one million dollars. In memory, too, dwells the historical happening of the Chicago public rushing to the rescue when the existence of that city's fine symphony orchestra was threatened. It now sails untroubled waters, in a building all its own.

During the latest two seasons in Chicago, under the economical management of Fortune Gallo, the deficit of the Chicago Opera was only $28,000. Rumor has it, however, that the future plans of the organization are to provide for more lavish expenditure in the way of artists, productions, and possibly a longer season. It is assumed that Gallo will again be in charge, though this has not yet been announced, because it is known that he still holds a contract as manager for 1943-44.

Whatever the final executive aspects of the enterprise are to be, the one fact that stands out and calls for congratulation is the guaranteed continuance of grand opera in the great Civic house. It would have been a sad commentary on American musical culture, if the second largest community in this country had been compelled to give up the proud possession of an opera company of its own.

• • •

The Muses in Mecca

There will be new pilgrimages to Mecca—Mecca Temple in New York—if plans now in discussion are put into realization. The Temple was acquired by the city through tax arrears, and Mayor LaGuardia, some of his executive associates, and a number of unofficial persons have been holding meetings to devise a method whereby the building might serve as a home for performances of opera, drama, ballet and concert music, the enterprise to be financed by private contributions and to be non-profit making in the commercial sense.

Full details have not yet been worked out and no public announcement has been made as to who will direct the enterprise artistically as a whole, who will head the various departments, and what kind of programs are to be presented. Until such information is available, and the necessary guarantee fund materializes, no definite opinion can be formed as to the ultimate value of the enterprise.

Further news is awaited especially by the established purveyors of opera, drama, ballet and concerts in New York, with all of whom the Mecca project would appear to come into competition, no matter how altruistic its primary purpose. There is, however, a possibility that the city may book attractions of these various managements, though as yet no confirmation has been made.

• • •

Petrillo Plays Santa Claus

Like a magician producing a rabbit from a top-hat, the resourceful James C. Petrillo has brought forward a proposal to leading symphony orchestras of the country that they give concerts free to the public, the men to be paid from a fund set aside by the American Federation of Musicians. The plan has the sanction and is said to have been suggested by President Roosevelt himself. Mr. Petrillo pledged that the union would contribute $250,000 —and possibly double that sum if needed.

On its altruistic side—and whatever the propagandistic by-products of such a benevolent project by the union—the proposal has possibilities. It is certain that the nation needs more and better music of every sort to inspire it in its vast crusade for the Four Freedoms throughout the world.

On the other hand, many orchestra managements have reported a lessening of their revenue through the prohibition, now in force for a year, by the AFM head against union musicians' making recordings for broadcast use. The public is undoubtedly being deprived, by this ban, of much music it would otherwise be enjoying.

The right of the AFM to maintain what Secretary of Labor Perkins has called a "strike," was still being debated by the War Labor Board when this page went to press.

The time for temporizing and hair-splitting seems about at an end on this important matter.

• • •

Reaching the Public Ear

America has long been a land of advertising and publicity, but never more so than in these days. The advance is due to the wider reading of the public and the universal use of radio. Large and small, every effort that makes a bid for financial patronage or other support or interest, is preponderantly dependent on advertising and publiicty. Commercial enterprises, political movements or candidacies, Governmental propaganda, and of course the theatrical, concert and operatic fields, thrive on presenting themselves effectively and continuously to public notice.

Especially is this the case in music, where even the highest merit blushes unseen unless it is brought to general attention. That is one of the reasons why debutantes make public appearances; and why even established artists (assisted by their managers and press representatives) endeavor ceaselessly to keep before the public eye. Nothing is forgotten more quickly than success when it is not followed by other successes, all properly exploited.

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Local success, even in New York or other large cities, does not necessarily bring engagements on a countrywide scale without national publicity. Daily newspapers are read almost entirely in the region where they are published. Sometimes their radius of circulation extends fifty miles or so, hardly ever as much as one hundred miles.

It is easy to see why. Important news is supplied telegraphically to all the daily papers each day by the great press associations furnishing such information. Therefore, the reader in San Diego, Portland (Me.), Miami, Seattle and elsewhere, each day gets the same news items at breakfast that are published by the great dailies of New York, Chicago, San Francisco, Kansas City, Boston, Philadelphia, Washington and other centres. However, musical reviews are never sent over the wire by those press associations, nor do they speak of the work of music teachers, conservatories, new compositions, and the like. In order to have the press associations notice a musical performer or composer, he must have an accident, figure in a murder or divorce suit, or simply die. The only exceptions are a few news stories that chronicle especially sensational events.

A musical journal with national circulation is better equipped than the daily papers to spread musical publicity over a wide coverage. On that account the Musical Courier enjoys the generous advertising and publicity patronge of performers, composers, music schools, private teachers, orchestras, opera companies and music publishers.

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Portents point to an unusual season for 1943-44. Summer activities are already past or fully scheduled; the time is ripe and the way has been cleared to prepare for the coming autumn and winter. This publication will be on hand, as usual, to do its job of keeping readers informed about musical events in these stirring days, when so many new elements are entering into our national life and its culture. It will fulfill this function faithfully, as it has been privileged to do for nearly sixty-four years—from the days when Campanini and Minnie Hauk appeared on its covers and Theodore Thomas was making orchestral history in this country, to the electric era of Toscanini and Stokowski, of the radio and sound film.

MUSICAL COURIER

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York August, 1943 No. 3075

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WHEN THE SOLDIER SINGS

HE TAKES HIS MUSIC WITHOUT FRILLS

By LT. HAROLD C. SCHONBERG

Larry Gordon Photo

SERVICE MEN ARE KEEN RECORD FANS. Members of the United States Army and Navy, and armed forces of Australia and New Zealand, at the Recreation Center, 99 Park Avenue, New York, enjoy discs obtained from Records for Our Fighting Men, Inc.

A good amount of nonsense—mostly sentimental—has been written about the function of music in the armed forces. If one is to believe the more inspired accounts, the average soldier is a musica lconnoisseur who drapes himself gracefully over the phonograph to listen avidly to the Kunst der Fuge, discusses in his leisure moments the relative merits of Vittoria and Palestrina, and dates his WAC to a chamber music concert.

This is a charming picture, the only trouble being that it is inaccurate. The army as a whole is not a cross-section of New York City, Philadelphia, Boston and the other cultural centers, but frequently a cross-section of Winamic, Three Corners and Buckley Junction. The soldier, while he is in this country, at least, can pretty readily obtain the same interests that were previously his, and as a rule music plays the same part for him as it did in civilian life. Any talk about its recuperative powers, its inspirational force, or its therapeutic functions is usually well-meaning but vague (especially when the remarks come from musicians, as they generally do).

Need for Music Strong

It must be stressed that the above statements about the soldier and music concern his reaction only to the classical element thereof. Nor are they an attempt to imply that the American soldier is unmusical. On the contrary, he is very musical within his limits.

For one thing, he loves to sing, especially music that lends itself to harmonization. Many a weary march has been lightened by a couple of hundred voices uproariously lifted in *Down by the Old Stream*. Our army's singing taste tends toward the sentimental:

LIEUT. HAROLD C. SCHONBERG . . . tells what music our men prefer.

Photo by Stokely Webster

Home on the Range, Stephen Foster, Spirituals, and the like. Universal favorites are tunes like *The Souse Family, Someone's in the Kitchen with Dinah* and other such rollicking specimens. It is equally fond of singing the war songs of the last generation. *Tipperary* and *Over There* are ubiquitous, as are the marine and artillery hymns.

The present war as yet has not produced a song that the American army has adopted. There are, however, a great number of ribald songs that could not be sung in Aunt Susie's parlor but which while away many long stretches. Many apparently originate from the famed Mademoiselle from Armentieres, who would be surprised at her numerous illegitimate progeny. Some enthusiasts are compiling them: surely a labor of love, for never, never will they achieve publication. Despite a certain frankness of expression, some have real punch and even a degree of melodic and literary inventiveness.

Drenching the Outfit in Sound

Like most people, our soldiers prefer to be drenched in music, whether or not they are listening to it. Popular music serves almost as a necessary adjunct to writing home, cleaning one's equipment, or sweating out a poker game. It must be ever-present, preferably sweet, and it must be loud. Contrary to popular conception, the army does not go in too heavily for "hot stuff," preferring as a rule, sighing strings to tintinnabulating tympani.

Walk into any barracks at evening and there will be found a radio with the controls way up and the speaker vibrating like a jeep speeding over rutted territory. ("What if the speaker does bust? Them Signal Corps fellers can fix it.")

With perfect equanimity soldiers can hear the same hapless selection pounded twelve, fifteen, twenty times a day; no difference, as long as music is being played. But let someone turn it off, or switch to a symphony program, pianissimo, and there will be howls of protest and threats of physical violence, like as not accompanied by a heavy barrage of shoes and miscellaneous gear.

Opportunities for the Discriminating

But what of the few who really are music lovers? Well, they too can hear good music if they wish, but must seek it of their own volition. Much has been made of the eminent concert artists and orchestras who visit army camps; and, indeed, many concerts have been given—but there are many camps and not too many artists. What happens is that usually only the larger camps are favored, and often the programs are not of the type to send serious music lovers into spasms of delight.

Of a necessity, the taste of the audience must be taken into account. Thus, for the average army concert, anything approaching the exclusively intellectual is taboo. Either the intellectual is out or the audience will be. Usually a program of varied short works is best. Some conductors, more ambitious than wise, have chosen things like the Shostakovitch Seventh or Brahms First and have lived to rue their selection. With all the good intentions in the world, camp concerts are not the media for too extended examples of the sublime in music.

Big Role Played by Records

One of the answers is in records. If a phonograph is available, and if the Special Service Officer is willing, if the available phonograph is not being used, there is not too much of a racket, and the demand is pressing enough, the Armed Forces Master Records occasionally can be heard when the post boasts a collection.

Popular records, of course, are found in great numbers everywhere, and PX juke boxes are never in disuse. It is by records, indeed, that a large proportion of music is brought to our men, and those overseas are virtually dependent upon the short-wave broadcasts of the OWI. One of Doolittle's men on the Tokyo mission even found space for his phonograph and records, neither of which, alas, survived the flight!

Yet, although he may be handicapped, the serious music lover also can find music at nearly any post. Wherever he may happen to be stationed, someone in

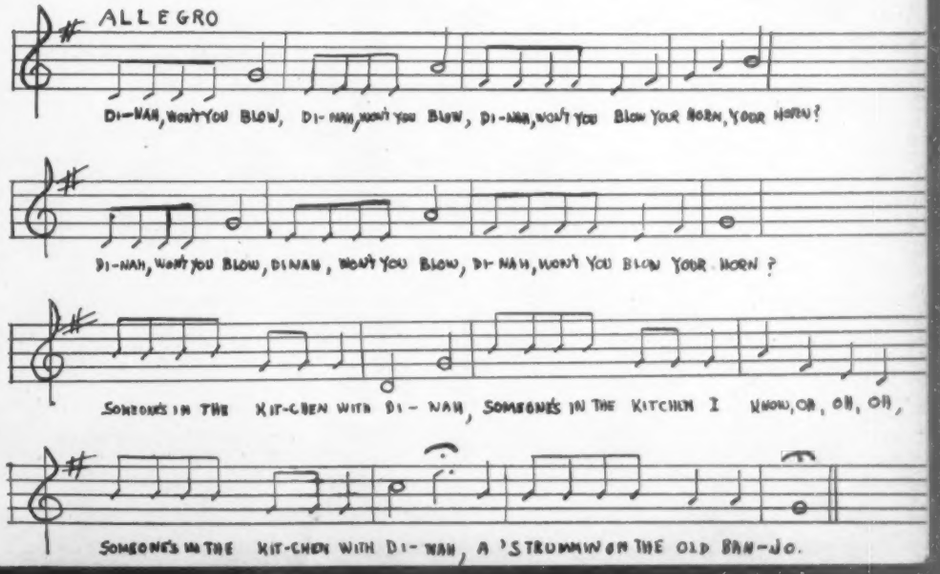
(*Please turn to page* 10)

Lt. Harold C. Schonberg studied music and literature at Brooklyn College; received a Master's Degree from the graduate school of New York University, and conducted researches in Elizabethan music and literature. One of the contributing editors of the International Cyclopedia of Music and Musicians, before entering the United States Army, he was associate editor of the American Music Lover, a magazine devoted exclusively to records and record reviews. He is a Signal Corps lieutenant attached to the Army Air Forces.

AT THE NEW YORK STAGE DOOR CANTEEN

Lola Hayes, mezzo-soprano, was immediately invited to make a second appearance after she sang for enlisted men under auspices of the USO. Miss Hayes also appeared at the Merchant Seamen's Club, New York, with Bert Lytell as master of ceremonies. At right, a favorite song with American soldiers of 1943.

Photo by Marian Hille


ALLEGRO
DI-NAH, WON'T YOU BLOW, DI-NAH, WON'T YOU BLOW, DI-NAH, WON'T YOU BLOW YOUR HORN, YOUR HORN?
DI-NAH, WON'T YOU BLOW, DINAH, WON'T YOU BLOW, DI-NAH, WON'T YOU BLOW YOUR HORN?
SOMEONE'S IN THE KIT-CHEN WITH DI-NAH, SOMEONE'S IN THE KITCHEN I KNOW, OH, OH, OH,
SOMEONE'S IN THE KIT-CHEN WITH DI-NAH, A 'STRUMMIN ON THE OLD BAN-JO.

RADIO

By VIVA LIEBLING
Radio Editor

The first time I saw the Rock of Gibraltar—in the stone, so to speak—I was truly surprised. People actually lived on the darn thing, ships anchored near it, and, inside, it was and still is honeycombed with soldiers and cannon and anti-aircraft paraphernalia and whatever else a modern fortress uses.

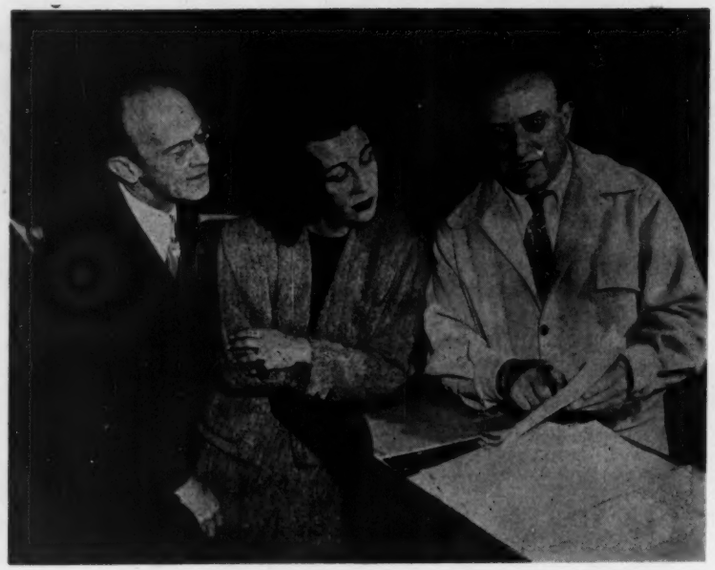
My surprise came from a firm childhood conviction that Gibraltar was something the Prudential Life Insurance Company had dreamed up for its own exclusive use. Discovering the truth as I grew up resulted, not in disillusion, but in a healthy respect for the power of advertising in general and Prudential in particular.

When, almost two years ago, a new radio program called "The Family Hour," to be sponsored by Prudential, was announced, I had serious doubts whether such a program would make as much of a dent in people's consciousness as Gibraltar.

●

Now, with its second birthday due on Aug. 29, and with an audience of approximately seven million listeners, it may be safely said that with "The Family Hour," Prudential has succeeded in bringing to life a symbol as potent as the old hunk of stone.

The Family Hour started out to be exactly what its name implies, and has kept to its original idea with remarkable fidelity. It is not the type of program you turn on hoping to hear visitors from Mars, or other excitements. It eschews sensationalism, and concentrates on relaxation. It fits in with that late Sunday afternoon mood when you've finished the Sunday papers and you feel like sprawling on the sofa and hearing some nice music. Its programs are carefully prepared to please the whole family, and it features a neatly balanced diet of both "classical" and "popular" items. This is in line with Deems Taylor's reiterated theory that there no longer exists a dividing line between the two.



GLADYS SWARTHOUT,
mezzo-soprano, goes over plans for The Family Hour, in which she is featured, with Deems Taylor, commentator, and Al Goodman, conductor.

●

The choice of Gladys Swarthout as the program's star was felicitous. Typically American, glamorous but simple, a fine artist, she is calculated to appeal to any member of the family. Her voice lends itself equally well to old-fashioned ballads and Gluck and Bizet arias. She can give added distinction to a Kern and Porter song, and she imbues the program's finale number, Bless This House, with just the proper amount of solemnity. (Incidentally, she has recorded this piece for Victor, to commemorate the program's second birthday.) She appears at the broadcast in Valentina's latest dream gown, which should certainly excite the females in the family, especially when television comes in. And she has a husband in the Marines . . . which is enough, without everything else, to appeal to everyone.

●

Deems Taylor, who certainly needs no introduction in this column (nor does Miss Swarthout, for that matter) displays his usual talent for commenting on the music as if it were fun and not just something sacred to music critics. His "classical" and "popular" contention is proved by Jack Smith, young American tenor, who brings taste and feeling to the jive numbers. And Al Goodman, the conductor, nicknamed (not by me, God forbid) "the Toscanini of the main stem," can turn his hand from a Samba to Beethoven with no effort at all. A graduate of Peabody Conservatory, he was for almost twenty-five years one of the top conductors, composer and arrangers on Broadway.

●

An unexpected development of the program was the amazing response to the series of short dramatic sketches which have been a feature since the beginning. Last year's six "Great Composers" playlets were printed in pamphlet form and offered to schools. More than 80,000 requests for them came in from all over the country. Demand for the five United Nations sketches, has been three times as great.

●

During the first year of the program, statistics were solemnly compiled for the edification of radio editors and the eager public, and I present them herewith for any statistically-minded reader. Gladys Swarthout sang 200 selections; Al Goodman conducted 400 numbers; Deems Taylor spoke 35,000 words; and fan mail totaled over 10,000 letters. I am assured that this year's statistics are even higher. In any case, cries of "Happy Birthday" are in order, and the hope that the program may live to be as old and dependable as the Rock.

RADIO PROGRAM GUIDE

SUNDAY

The Westinghouse Program, 2:30 P. M. EWT, NBC, John Charles Thomas, baritone; Victor Young's Orchestra, Ken Darby Chorus.

The New York Philharmonic Orchestra, 3 P. M. EWT, CBS.

Aug. 22. Dimitri Mitropoulos, conductor, Josef Hofmann, pianist, Overture to Le Baruffe Chiozzotte (Sinigaglia); La Peri (Dukas); La Valse (Ravel), Orchestra; Concerto No. 4 (Beethoven), Hofmann.

Aug. 29. Dimitri Mitropoulos, conductor. Fantasia on a Theme by Thomas Tallis (Vaughan-Williams); Symphony in B flat major (Chausson); Suite, The Firebird (Stravinsky).

Sept. 5. Dimitri Mitropoulos, conductor, Claudio Arrau, pianist. Suite Provencale (Milhaud), Orchestra; Concerto No. 2 (Liszt), Arrau; Pictures at an Exhibition (Moussorgsky-Ravel), Orchestra.

Sept. 12. Howard Barlow, conductor. Overture Le Roi d'Ys (Lalo); The Sea (Bridge); Siegfried Idyll; Prelude Act III Lohengrin; Prelude Act III, Dance of Apprentices, Entrance of the Meistersingers, from Die Meistersinger (Wagner).

Sept. 19. Howard Barlow, conductor, Robert Casadesus, pianist. Overture Leonore No. 1 (Beethoven), Orchestra; Concerto in A major, (K. 467) (Mozart), Casadesus; Images pour Orchestre (Debussy), Orchestra.

The Chautauqua Symphony Orchestra, 4:30 P. M. EWT, Blue Network: Aug. 22, Vladimir Golschmann, conductor.

The Pause That Refreshes, 4:30 P. M. EWT, CBS. Andre Kostelanetz, conductor. Aug. 22. Eugene List, pianist, Carroll, Glenn, violinist, Robert Weede, baritone.

The General Motors Symphony of The Air, 5 P. M. EWT, NBC. The NBC Symphony. Frank Black, conductor.

Aug. 22. American Premiere of Harp Concerto by Reinhold Gliere, played by Edward Vito, harpist: 2 Preludes (Rachmaninoff); Polovetsian Dances (Borodin).

Aug. 29. Overture to Raymond (Thomas); Hungarian Rhapsody No. 13, (Liszt-Rapee); Nuages, Fetes (Debussy); Overture—Fantasy Romeo and Juliet (Tchaikovsky).

Sept. 5. Overture to The Bartered Bride (Smetana); Adagio for String Orchestra (Lekeu); Cello Concerto (Saint-Saëns); Sleeping Beauty Waltz (Tchaikovsky); Valse Triste (Sibelius); Blue Danube Waltz (Strauss).

Sept. 19. Special War Bond Concert, Arturo Toscanini, conductor.

The Family Hour, 5 P. M. EWT, CBS.

Aug. 22. Last appearance on the program of Eileen Farrell and Mack Harrell.

Aug. 29. Return of Gladys Swarthout and Deems Taylor. Second anniversary.

Duke Ellington's Orchestra, 7 P. M. EWT, Mutual. One of the best of the colored bands. Brilliant swing arrangements.

Calling America, 8 P. M. EWT, CBS. News. Walter Cassel, baritone.

Manhattan Merry Go Round, 9 P. M. EWT, NBC. Conrad Thibault, baritone. Light music.

American Album Of The Air, 9:30 P. M. EWT, NBC. Frank Munn, tenor, Jean Dickenson, soprano. Light music.

Music For An Hour, 9 P. M. EWT, MBS. Alfred Wallenstein, conductor, Frances Greer, soprano, Donald Dame, tenor. Light music, with an occasional serious number thrown in.

Maria Kurenko, soprano. 10:45 P. M. EWT, CBS. Columbia Concert Orchestra, Howard Barlow, conductor.

MONDAY

The Voice of Firestone, 8:30 P. M. EWT, NBC. Alfred Wallenstein, conductor, Richard Crooks, tenor.

Aug. 23. Falling in Love With Love (Rodgers), Orchestra; My Little Nest of Heavenly Blue (Lehar), Crooks; When Day Is Done (Katscher), Orchestra; Believe Me if All Those Endearing Young Charms (Anon.); You Will Remember Vienna (Romberg), Crooks; Tabu (Lecuona), Orchestra; Oh, Promise Me (De Koven) Crooks.

Aug. 30. Wintergreen for President (Gershwin), Orchestra; Sylvia (Speaks), Crooks; Don't Ever Leave Me (Kern), Orchestra; Loch Lomond (Anon.) Then You Will Remember Me (Balfe), Crooks; Brazilian Night (Cobian), Orchestra; L'Amour, Toujours L'Amour (Friml), Crooks.

The Telephone Hour, 9 P. M. EWT, NBC. Orchestra, Donald Voorhees, conductor, Bell Telephone Chorus.

Aug. 23. Grace Moore, soprano. For the Children, Large and Small (Trad. Nursery Rhymes), Orchestra; Vilia from The Merry Widow (Lehar), Moore; Waltz from Nutcracker Suite (Tchaikovsky), Orchestra; Aria from Gianni Schicchi (Puccini), Moore; La Ronde des Lutins (Bazzini), Orchestra; Siboney (Lecuona), Moore and Chorus.

Aug. 30. Jascha Heifetz, violinist. Tales from the Vienna Woods (Strauss), Orchestra; Havanaise (Saint Saens), Sicilienne (Bach-Auer), Old Vienna (Godowsky-Heifetz), Caprice (Paganini-Kreisler), Heifetz.

Sept. 6. Nelson Eddy, baritone. Ballad of Adamastor from L'Africaine (Meyerbeer), Eddy; Waltz from Serenade for Strings (Tchaikovsky), Orchestra; At the Balalaika (Posford-Stothart), The Lord Chancellor's Nightmare from Iolanthe (Sullivan), Eddy; Overture Beautiful Galatea (Von Suppe), Orchestra; How I Do Love Thee (Lippe), Eddy.

Sept. 13. Alec Templeton, pianist. Floods of Spring (Rachmaninoff), Orchestra; Minuet (Beethoven); Redwoods at Bohemian Grove; Impression; (Templeton) Nocturne from Midsummer Night's Dream, Orchestra.

Sept. 20. Lily Pons, soprano. Tea for Two (Youmans), Orchestra; Apres un Reve (Faure), Pons; In Deep Woods (MacDowell), Orchestra; Ay, Ay, Ay (Freire), Pons; Overture to La Pakovitianka (Rimsky-Korsakoff), Orchestra; Variations (Proch), Pons.

Carnation Contented Hour, 9 P. M. EWT, NBC. Orchestra, Percy Faith, conductor. Josephine Antoine, soprano, Earle Tanner, tenor, Reinhold Schmidt, basso.

Aug. 23. When Johnny Comes Marching Home (Trad.) Chorus and Orchestra; Springtime of Love (Moszkowski), Antoine; Nevada (Donaldson), As Time Goes By (Hopfeld), Brazil Moreno (Barroso), Orchestra; Romance from The Chocolate Soldier (Straus), Antoine; Medley My Maryland (Romberg), Ensemble.

Aug. 30. The Bombardiers (Jerome), Chorus and Orchestra; Smilin' Through (Penn) Antoine; Lamento Borineano (Hernandez), Orchestra; Somebody Loves Me (Gershwin), A Cappella; Song of Love from Blossom Time (Romberg), Antoine; Nola (Arndt) Orchestra; And Russia Is Her Name (Kern), Schmidt.

Sept. 6. Song of the Victory Fleet (Whitcup), Chorus and Orchestra; Estrellita (Ponce), Antoine; Tico, Tico (Abreu), Orchestra; Come Where My Love Lies Dreaming (Foster), A Cappella; Song of the Shirt (Stothart), Schmidt; Medley Snow White (Churchill) Ensemble.

TUESDAY

American Melody Hour, 7:30 P. M. EWT, CBS. Conrad Thibault, baritone.

Salute To Youth, 7:30 P. M. EWT, NBC. Young Americans Orchestra, Raymond Paige, conductor. Nadine Connor, soprano.

Aug. 24. Of Thee I Sing (Gershwin), Orchestra; In the Blue of the Evening (D'Artega-Adair) Connor and Chorus; Mood Indigo (Ellington), Orchestra; Kiss in the Dark (Herbert) Connor and Chorus; Yankee Doodle Dandy (Cohan), Chorus and Orchestra.

Sinfonietta, 11:30 P. M. EWT, MBS. Orchestra, Alfred Wallenstein, conductor.

WEDNESDAY

Great Moments in Music, 10 P. M. EWT, CBS. Orchestra, George Sebastian, conductor, Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.

Cresta Blanca Carnival, 10:30 P. M. EWT, CBS. Orchestra, Morton Gould, conductor. Aug. 25. Premiere of Little Concerto by Morton Gould. Soloist, Jose Iturbi. Alec Templeton, pianist, joins the show Sept. 1.

Invitation To Music, 11:30 P. M. EWT, CBS. Columbia Concert Orchestra, Howard Barlow, conductor; Dorothy Maynor, soprano.

FRIDAY

Cities Service Program, 8 P. M. EWT, NBC. Orchestra, Frank Black, conductor, Lucille Manners, soprano, Ross Graham, baritone.

Aug. 27. Flying Down to Rio (Youmans) Ensemble; La Danza (Rossini) Manners; Carry Me Home to the Lone Prairie (Guion), Graham; Midnight Bells (Heuberger-Kreisler), Orchestra; Melodies by Isham Jones, Ensemble.

Eileen Farrell, soprano. 11:30 P. M. EWT, CBS. Columbia Concert Orchestra, Howard Barlow, conductor.

Aug. 26. Come Love with Me (Carnevale) Eros (Grieg), Plaisir d'Amour (Martini), Farrell; Intermezzo from "Goyescas" (Granados), Orchestra; Elsa's Dream (Wagner), Farrell; Spinning Song (Mendelssohn), Orchestra; Juanita (Norton), Sunbeams (Ronald), One Alone (Romberg), Farrell.

SATURDAY

Words At War, 8:30 EWT, NBC. Dramatizations of war books. Background music and orchestra conducted by Frank Black.

Chicago Theater of The Air, 9 P. M. EWT, MBS. Orchestra, Henry Weber, conductor, Marion Claire, soprano.

Gilbert and Sullivan Series, 8:15 P. M. EWT, Blue Network. Starting August 21. Wilbur Evans, baritone, is starred.

Your Hit Parade, 9 P. M. EWT, CBS. The pick of the week's popular songs. Mark Warnow, conductor, Frank Sinatra, tenor.

Saturday Night Serenade, 9:45 P. M. EWT, CBS. Jessica Dragonette, soprano.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

MUSICAL MERRY-GO-ROUND: New Opera Stages Lavish Revival of Merry Widow

Maybe the uniforms have caused it. Maybe the beautiful officers, with their epaulettes and medals and decorations, feel foolish, swinging it on a dance floor. Or it may be the partings. It is difficult to say goodby to a soldier or a sailor to the tune of Beat Me, Daddy . . . or even Praise the Lord and Pass the Ammunition. Partings call for dim lights, airy, floating gowns, stars in your eyes and tears in your heart, and a violin softly sobbing a waltz. That is the memory he should take with him.

And that is the sort of memory he is going to have, if the theatre has anything to say about it. Because operetta is back, and back in a big way. This will be a waltz year. The jitterbugs are going to have to climb out of the groove, change their zoot suits for tails, and their saddle shoes for golden slippers.

It all started last year, when the New Opera Company somewhat sceptically backed a modest little show called Rosalinda, an adaptation of Strauss' Fledermaus. Rosalinda sneaked into New York and opened to an audience of Broadway wiseacres who thought they had killed and buried operetta for good.

But Rosalinda turned out to be what they call in the B movie field a "sleeper." At the end of the first act, the audience sat up and looked wide-eyed. At the end of the second they cheered. And the next morning Rosalinda found itself the hit of the town, and the New Opera Company backers dazedly watched money rolling in instead of out, for a change.

All this naturally stimulated the imagination of other producers, who are nothing if not copy cats, but who call it "following a trend." Out came The Student Prince and The Vagabond King, with Blossom Time not far behind. All records were broken on the West Coast with productions of The Gypsy Baron and The Firefly.

The New Opera Company, keeping right in step with what it had started, reached out, grabbed the pick of the bunch, and on Aug. 5 at New York's Majestic Theatre presented one of the gayest and most beautiful productions of The Merry Widow ever seen on Broadway.

The old story of the beautiful widow, whose oil-well millions must not be allowed to leave the kingdom of Marsovia, creaks slightly at the joints. But it has been shortened and streamlined by two Hollywood writers, Sidney Sheldon and Ben Roberts, who, on the strength of this job, are slated to do the next Vincent Freedley show.

But people never go to The Merry Widow for the plot, nor will they this time. They will go for the singing of Jan Kiepura and Marta Eggerth, the dances staged by George Balanchine, the enchanting costumes by Walter Florell, and the everlastingly haunting and lovely Franz Lehar melodies.

Miss Eggerth, married to Kiepura, makes her American stage debut as the Widow. In Europe she was a musical-comedy and film favorite and has been seen here in several movies. She is slim, red-headed, beautiful and charming. Her voice, while not large, is expertly handled, and her wistful singing of "Vilia" is a delight. Jan Kiepura as Danilo is in top form and breaks loose with some high tones that will probably bring the rafters down before the run is over. His dialogue is somewhat handicapped by a heavy Polish accent, but the part calls chiefly for gracing a uniform and singing, both of which he does admirably.

Melville Cooper, of the movies, makes the most of the comedy as Popoff, the Marsovian ambassador, and Ruth Matteson seconds him nicely as the wife. Others in the cast include Karl Farkas, Robert Field, Ralph Dumke, Lisette Verea, David Wayne and Evelyne Holt.

MARTA EGGERTH and JAN KIEPURA in a scene from the New Opera production of Lehar's The Merry Widow.

Photo by Alfredo Valente

Walter Florell, a milliner, has designed the kind of costumes that will make every woman in the audience look down doubtfully at her own dress. This is Florell's first attempt at designing for the theatre and it most certainly should not be the last. Look for a rash of Merry Widow clothes this winter, and a sudden revival of small waistlines and large—er bust lines.

Loubov Roudenko, Milada Mladova, Chris Volkoff and James Starbuck star in Balanchine's ballets, which include a polka, a waltz and a can-can.

Robert Stolz, of Two Hearts in Waltz Time fame, leads the orchestra through its paces with exuberance and vitality. Contrary to rumor, he has not "changed" the score, but has made only a few cuts, and has added the Gold and Silver Waltz, and a Polish song by Wieniawski.

Felix Brentano, who was with Max Reinhardt for seven years before coming to America, is responsible for the excellent direction of Rosalinda and The Merry Widow.

And the audience still goes out humming I Love You So, just as they did some forty years ago, and just as they may be doing forty, eighty or a hundred and forty years from now. V. L.

STAGE AND SCREEN

Billy Rose's American version of Carmen with an all-Negro cast, is already in rehearsal. Oscar Hammerstein who did the book declares the music will not be swing. Locale has been changed to a Southern town. Carmen is now a defense worker instead of a cigarette girl. Don Jose is still a soldier. Escamillo a prize fighter. Robert Shaw is training the chorus, and stars of the show have not yet been announced.

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A new version of Balieff's old Chauve Souris was scheduled to open in New York, August 12, and Run L'il Chillun, backed by Meyer Davis, the band leader, opened the 13th. The latter employs the Hall Johnson Choir, with music by Hall Johnson, instead of an orchestra. Review of both shows will appear in the September issue of Musical Courier.

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Three Metropolitan Opera stars have been doing nicely in operetta and night clubs. Irra Petina played the West Coast in a new version of The Gypsy Baron. John Brownlee has grown a moustache and looked too glamorous for words in the costumes of Francois Villon in The Vagabond King. And Natalie Bodanya is proving to café customers that singing is still singing, at the Blue Angel, New York night club. She does numbers by Porter, Berlin, Kern and Gershwin, and it certainly is nice to hear them sung instead of moaned, for a change. Here's hoping the operetta revival will put the heart-broken school of singing out of business. . .

***JOHN BROWNLEE** . . . plays Villon*

J. Abresch Photo

***FRIEDA HEMPEL** . . . back to Broadway*

Frieda Hempel, who is nothing if not versatile, is to appear in the new Ed Wynn vaudeville show, Big Time, produced by Paul Small, and opening in Boston, Aug. 30.

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There's talk of bringing The Waltz King, (to be presented by Boris Morros in San Francisco, Sept. 13), to New York. The cast will include Richard Bonelli, Irra Petina, Virginia Card and Marjorie Cooke.

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Good news is the imminent return of Vincent Youmans to the musical field, reportedly backed by Doris Duke Cromwell. Youmans, ill for the last few years, has written the score for a Navy musical called Joe. He plans to produce a show called Good Neighbors, music by Ernest Lecuona and book by Audrey Wisborg. And he is talking of making movies on the lives of Tchaikovsky and Chopin.

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The Great Mr. Handel, an English technicolor film, opened recently in New York for a three week's run at the newly decorated 55th Street Playhouse. Wilfrid Lawson is cast as the composer and Elizabeth Allen as Mrs. Cibber. The music, played by the London Philharmonic and sung by soloists and orchestra, is of course from the works of the composer, climaxing with an excerpt from Messiah. The story, biographically authentic, tells of Handel's financial struggles during his London sojourn and his final complete triumph. The film is the first technicolor work photographed in England since the beginning of the war.

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Two operetta masters are returning to the field. Oscar Straus is writing a new show called Do Si Do with Louis Verneuil, and Sigmund Romberg conducts a concert of his own melodies at Carnegie Hall, September 18.

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One of the stars of Warner Brothers' Rhapsody in Blue, the life of George Gershwin, is to be Anne Brown, soprano, who turned down a $75,000 Broadway contract last year to devote herself to concert and opera. The film will be released in the Fall, and others featured with Miss Brown are Oscar Levant and Paul Whiteman.

Bruno of Hollywood

***ANNE BROWN** . . . in Gershwin film*

Radio Row

Watch for two important premieres. On Aug. 22 Frank Black and the NBC Symphony introduce a new Harp Concerto by Reinhold Gliere, with Edward Vito as soloist. On Aug. 5 Jose Iturbi will give the first performance of Morton Gould's Little Concerto, written especially for Iturbi on commission from Schenley, Inc. . . . Abram Chasins is the new music consultant at WQXR, New York's high fidelity station.

Harl McDonald has written an official march, Ordnance for Victory, which had its premiere on a special coast-to-coast broadcast during the latter part of July. The Philadelphia Orchestra manager is at present completing a four-part suite based on war events.

Joseph Blatt has been doing a quietly expert job as musical director for the new Frequency Modulation station in New York, W75NY. Although, for the time being, the station is limited to recordings, it has been bringing listeners the best in recorded music, and live music may very shortly be added to the programs . . . The July 29 program of Music At War featured a new symphonic work called Letter from the Front, with music by Captain Beryl Rubinstein and text by Captain Donald Born, which has been issued by Edward B. Marks Music Corp. An attempt to express the story in music of American boys at the front, the work was so well received that it may be repeated.

. . . Vivian Della Chiesa has left her two regular radio programs The American Melody Hour and the American Album of Familiar Music, and will spend her time concertizing, starting in October with a coast to coast tour which will take her to sixty cities . . .

Evelyn McGregor takes over for her on the American Album, and Eileen Farrell steps into the American Melody.

Cafe Corner

Benny Goodman opens at the Hotel New Yorker October 9. Hollywood wants him for a picture based on his life . . . Hazel Scott returns to Café Society Uptown in August for four weeks . . . Something new in night clubs is promised by Genius Inc., a "Political Cabaret" on the order of the small European boites that specialized in intimate, satirical, topical revues. To open October 2, it will be directed by Lewis Allen, and will contain material by Earl Robinson (Ballad for Americans), Harold Rome (Pins and Needles) Marc Blitzstein (The Cradle Will Rock) and Hi Zaret . . . Frank Sinatra drew a crowd of 7,000 to the Lewisohn Stadium recently. The New York critics attempted facetiousness, but seemed to like him. One said he had a "dreamy" quality. Hi, there, Frank! . . .

HOFMANN at HOME

The Famous Pianist Finds Diversion in His Inventions

By ROSALYN KROKOVER

Joseph Hofmann

It is difficult to get Josef Hofmann to talk much about himself. At times a question can pin him down, but more often it is turned around with entirely unexpected results.

Not only is the great pianist innately modest, but he is too interested in other things to confine his remarks to music. He has the broad outlook of one who has had a full and busy life; his conversation is alive and animated, and always to the point. His general attitude toward a given subject is sane and practical, with no dogmatizing or the hang-on-my-words-I-am-going-to-speak manner. He has few personal idiosyncrasies.

He is fond of cigarettes, and one of the famous Hofmann hands generally holds one of them, which is, occasionally, waved in the air to emphasize a point. An undercurrent of sly humor is present more often than not, and he is not above an occasional pun. He speaks rapidly, with the slightest of accent.

It is generally known that he has patented a large number of inventions. One of his latest is a device to determine piano touch. Dr. Hofmann displayed a recent U. S. Patent and a diagram of his model, explaining that the original would represent graphically the line of resistance encountered when a key was pressed down.

"You see," he said, "every piano action varies. Some people like one kind, some another. I wanted to see if it was possible to ascertain scientifically the varying reactions to the pianist's touch; to measure why they like one piano better than the other."

Then followed a technical discussion, together with mention of the troubles of an inventor.

"There is nothing new under the sun," he ruefully complained. "Sometimes I work for a long time, only to discover that a similar idea had been patented years ago. I remember one instance where one of my 'discoveries' had been filed in 1856!"

Has Rare Electronic Piano

Another interest of his is in electro-acoustic phenomena, and he already has an electronic piano that combines loudspeakers with the sound board of a piano. In view of this, he was asked why he had made no records since the electronic method of recording has been introduced. "Too lazy," he laughed. "Also too busy."

"For a long time I had been the director of the Curtis Institute of Music in Philadelphia, teaching and concertizing. I simply didn't care to do it all at the same time."

He did hint, however, that some records of his may appear soon. Phonographic reproduction, he admitted, was at a greatly improved point, in contrast with older records, where the piano sounded like a banjo. The ultimate in sound reproduction, he thinks, will be the introduction of sound on film, examples of which he saw in England some years ago. Nevertheless, modern discs achieve high fidelity; especially some of the Rachmaninoff albums are outstanding.

Friendship with Rachmaninoff

The death of Rachmaninoff was a severe blow to him. He had known the Russian master intimately since 1900 and, like most musicians, deplores the passing of such a great man and musician.

Hofmann believes Rachmaninoff to have been the greatest of all contemporary pianists, but the account was balanced because Rachmaninoff thought the same of him.

One night, after Hofmann had concluded a concert, he was approached by an eager and bashful young man.

"Whom," this youngster asked, "do you consider the greatest living pianist?"

"Rachmaninoff" was the immediate answer. The young man was a bit perplexed.

"Funny," he muttered, "I asked Rachmaninoff the very same question and he said it was you!"

Brahms and the Russians

The conversation veered to the Brahms concertos, and Dr. Hofmann was asked why he had so seldom played one of them.

"For a curious reason! I played a lot in Russia until the first world war. In those days you couldn't touch Brahms there; Russian audiences did not care for Brahms. Consequently I never concentrated on the works."

But Hofmann himself likes the Brahms concertos, is enthusiastic over their scope and especially their symphonic nature.

Another composer whose piano compositions he holds in the greatest respect is the late Leopold Godowsky.

"There," he exclaimed, "was one of the titanic pianists and certainly about the greatest of all technicians. And, oh, what a mind! What a wit! His piano compositions are fascinating, but rather difficult."

At present Hofmann is resting at his home in Los Angeles, having been on the road since Jan. 9. To date, this season, he has covered about 12,000 miles; he has played in the East, South as far as Virginia and Tennessee, up through the Middle West, Minnesota and Canada, across to Seattle, Washington and California.

On Aug. 9 he was again to play on the air with the Bell Telephone Orchestra; probably the last movement of the "Emperor" Concerto by Beethoven.

Concerning the recital at the army camp, he was gratified at the intelligent behavior of the audience. At least, none of the soldiers made the "faux pas" that one of his admirers did when he cried: "Oh, Dr. Hofmann, may I have your autograph? I just love your Tales!"

When the Soldier Sings

(Continued from page 7)

town is sure to have a decent record collection, and a visit to the local dealer or high school music teacher will generally unearth all of the necessary information. Let not the soldier feel that he is imposing! Music lovers will turn themselves inside out to display their collection and make their guest feel at ease.

If an instrumentalist, the soldier has manifold opportunities to make music. A discreet notice on the service club bulletin board has assembled many a quartet. Instruments and music can usually be obtained from the nearest high school or borrowed from local townpeople, and Op. 59 soon follows.

In an army soon to approach ten million the percentage of serious music lovers is small: perhaps under three per cent. The rest do not especially care for the three B's and do not mind who is aware of that fact. They go their own way unperturbed, knowing very well the kind of music they want, getting it, singing the same old songs, and listening to what they please. No; they may not be esthetes, but they glory in the music they like, and get plenty of it while engaged in the process of winning the war for us.

The Gladys Swarthout photograph on the Front Cover is by Alfredo Valente, N. Y. C.

Huberman Records Tribute to Sikorski

Bronislaw Huberman, Polish violinist, has made a recording of the adagio from Beethoven's Op. 30, No. 1 sonata as a tribute to the late Gen. Wladislaw Sikorski, Premier of Poland. MBS plans to use pressings of the recordings in commemorative radio programs.

Music Merchants Hold War Conference in New York

The National Association of Music Merchants held a War Conference and Educational Exhibit at the Hotel New Yorker, New York City, on Aug. 9 and 10. On the following day, at 12:30 p. m., the Music War Council of America had its annual meeting and luncheon.

Toledo Symphony Resumes Concerts for Workers

TOLEDO, O.—The Toledo Symphony Orchestra, under George King Raudenbush, which suspended its concerts last fall, has resumed a series of popular events, sponsored by the Willys-Overland Motor Co., Inc., in cooperation with the Toledo Symphony Society. These concerts are given especially for war workers, and will run through the summer until September.

Sgt. Roudebush Conducts

Sgt. Everett Roudebush is conducting two new concert units formed under his direction at the Cavalry Replacement Training Center, Fort Riley, Kan. The Cavalry Chorus, composed of 110 WACS and enlisted men, and Orchestra, with soloists, gave a two-hour concert on July 4. Sgt. Roudebush, was for three years, pianist and assistant conductor with Charles L. Wagner's production of Barber of Seville, and later for Salvatore Baccaloni and his company.

Granberry in Merchant Marine

George Folsom Granberry, 67, former head of the Granberry Piano School of New York, has entered the Merchant Marine as a third steward.

Discs Made for Russian Soldiers

Recordings for distribution to Russian soldiers were made by a number of American "name" bands at the NBC studios on July 16, under the auspices of the Musicians Committee of the National Council of American-Soviet Friendship. Mme. Maxim Litvinoff, wife of the Russian ambassador, was the guest of honor and spoke, thanking the musicians.

Kremer, of Bohemians, Gets U. S. Navy Citation

ESSEX FELLS, N. J.—Lt. Commdr. John Kremer, Jr., member of The Bohemians of New York and an amateur composer, has been awarded a citation by Secretary of the Navy Frank Knox "for skill, courage and judgment" in mine-laying operations off Tunisia. The 44-year old officer served in the first World War and returned to service in the reserve. A British communiqué of May 21 commended the assistance he had given and revealed that thirty or forty enemy warships had been sunk as a result of the mine-laying operations, daringly conducted within range of shore batteries.

Outdoor Symphony and Opera Draw Multitudes

BOSTON ESPLANADE OPENS WITH GOVERNOR PRESENT

By JULES WOLFFERS

BOSTON.—While the weather brought proceedings at the opening Esplanade concert to an abrupt halt, the massing thunderheads yet held off long enough to allow a good half of the program to be given plus intermission speeches by Massachusetts' Governor Leverett Saltonstall and Boston's Metropolitan District Commissioner Eugene C. Hultman. As conductor Arthur Fiedler and the orchestra went into the opening strains of The Star-Spangled Banner to open the second half, the drenching rains came down. To the credit of most of the many thousands present, they stood firmly at attention, in spite of streaming clothes, to hear out their national anthem.

Praise from the Governor

Governor Saltonstall warmly praised the valuable services Mr. Fiedler and the orchestra are rendering the public. He pointed out that the concerts were founded in the year of peak prosperity, survived the depression, and are now carrying on in wartime. The concerts, he said, are needed now more than ever, for, he emphasized, music is the finest type of relaxation, and in these times we must have relaxation from our work and wartime strains.

Comissioner Hultman, who introduced the Governor, assured the public that all precautions have been taken to provide for the safety of the audiences in case of emergency.

This is the 15th season of the Esplanade concerts which Mr. Fiedler founded and still directs. During this time, the quality of performance and choice of programs has consistently improved. From the outset enormous crowds have been attracted to these free concerts by the orchestra of Boston Symphony musicians. While the war has imposed twilight hours to conform to dimout regulations, the public has taken this and transportation difficulties in stride. The programs are heard six nights weekly, the elements permitting, with special children's programs Wednesday mornings.

Symphony Opens New Series

This summer the Boston Symphony is sponsoring a series of weekly repeated chamber music programs at Harvard's Sanders Theatre in Cambridge, and at the New England Mutual Hall (air-cooled, Thank God!) in Boston.

It fell to the pleasant lot of Boris Goldovsky to direct the first concert, an all-Mozart affair, with himself as piano soloist in the rarely heard G major Concerto, K. 250, and his wife, Margaret Codd Goldovsky, as soprano soloist in three arias. Flanking this was an opening Divertimento, K. 251, and the "Haffner" Serenade with concertmaster and associate conductor Richard Burgin a sensitive and refined soloist.

High point of the concert was obviously the piano concerto, with Messrs. Goldovsky and Burgin changing roles to bring about a remarkable performance. Here the musicians under Mr. Burgin showed their best wares while the soloist played with thorough mastery and understanding.

The second program ushered Bernard Zighera to the podium from where he conducted, ably and authoritatively as usual, Toccata, Bouree and Giga, Scarlatti-Casella; Schubert's Fifth Symphony; Ravel's self-orchestrated piano piece, Pavane pour une Infante défunte; Capriccio by Ibert; and the Suite No. 1 from Pulcinella by Stravinsky.

Ancient Music Played

Divided into two well-contrasting parts was the third concert, with the Boston Society of Ancient Instruments, Alfred Zighera, director, playing Couperin, Purcell, Orlando Gibbons, Handel and others. The chest of viols (Paul Federovsky: descant, Albert Bernard: treble, Alfred Zighera: da gamba, Gaston Dufresne: violone) did right well with this enchanting old music. The harpsichordist, Putnam Aldrich, assisted under the handicap of a particularly tinny instrument. Ravishing indeed was Mr. Zighera's playing in Handel's Sonata for Viola da Gamba and Harpsichord.

After the interval came youthful Leonard Bernstein to conduct the witty Stravinsky Concerto for Chamber Orchestra in E flat, (Dumbarton Oaks), the somewhat startling, mildly eccentric, Bowles Suite from "The Wind Remains," and the exquisite Serenade No. 2 for small orchestra by Brahms. To these works Mr. Bernstein brought a clear-cut technique, fine choice of tempi, and much spirit.

Pops Season Extended

As a final footnote to the Pops concerts, instead of ending July 4, as was customary, this season the programs were extended two weeks. Notable during this last fortnight was pianist Sanroma's performance of the Tchaikovsky Concerto. Conductor Fiedler received an ovation closing night; the program of which was merrynoted by Saint-Saens's "Animals' Carnival" with pianists Sanroma and Litwin duly, tunefully and horseplayingly taking part with all the other animals—all in fun, boys!

WATER GATE EVENTS OFFER MANY NOTABLES OF MUSIC

WASHINGTON, D. C.—The seventh season of summer concerts by the National Symphony at the Water Gate was extended to include an extra event on July 23, because the program of July 10, featuring Percy Grainger, had to be cancelled on account of rain. The final event was dedicated to the Army Air Corps, with two members of that branch of the service who are well-known in concert circles, Erno Valasek, violinist, and Glenn Darwin, baritone, as soloists under the baton of Charles O'Connell.

Previous events of the final week included the appearance of Argentinita and her company of splendid dancers, with Francis Garcia, assistant conductor of the orchestra, on the podium on July 18, and a gala concert on July 21, with Dr. Hans Kindler conducting for the second time this summer, and Dorothy Maynor, Negro soprano, as feted soloist. The Kindler concert included a new American work, Reflections on the Water, by Lindsay Norden.

The orchestra, in spite of gas rationing and brushes with the weather, has had a wonderfully successful season at the Water Gate. Oscar Shumsky, violinist, Musician First Class, U.S.N., was the soloist at the opening concert, giving a brilliant account of the Mendelssohn concerto. Dr. Kindler and the orchestra held pretty much to the old faithful, devoting one whole portion of Tschaikovsky, but the audience loved it and the symphony sounded full and brilliant.

Alexander Smallens was the first guest conductor for three concerts, and had as his soloists Braggiotti and Shaw, duo-pianists, and for the yearly all-Gershwin program Jesus Maria Sanroma, pianist, Kenneth Spencer, bass, and Muriel Rahn, soprano.

A popular favorite was James Melton, tenor, who always pleases, this time in a varied group of Handel, Schubert and Jerome Kern songs. The Brahms Symphony was the big work undertaken on this program. The performance was sincere and impressive, and very well received.

Atty Van Den Berg, dancer, was a feted soloist with the National Symphony. Garcia was the guest conductor for this performance.

The popular Paul Robeson sang solos at another concert. Big of voice and stature, Mr. Robeson was wildly welcomed. Allard de Ridder was the guest conductor and Lawrence Brown was at the piano for Mr. Robeson's solos.

At subsequent concerts, guest artists were Margaret Speaks, soprano, Jessica Dragonette, soprano, Eugene List, pianist and Alec Templeton, pianist, and guest conductors were Macklin Morrow, Leon Barzin and Stanley Chapple.

All the concerts were fully attended by civilians and great numbers of service men and women flocked to them. Several of the events were specifically dedicated to the armed forces.

LEAH EFFENBACH.

Milwaukee Throngs To "Music Under Stars"

MILWAUKEE, WIS.—The "Music under the Stars" summer series sponsored by the County Park Board and played in the fine Emil Blatz music shell, started off in the first four programs with the greatest popular success it has thus far achieved.

After the first two concerts, attended by weather that threw instruments out of tune and called for blankets and overcoats, summer came and with it an audience of 24,000 for the appearance of Paul Robeson. Some 1,500 seats were added for that event, and every one was sold two days before his program.

For the Lily Pons-André Kostelanetz joint appearance, 1,500 more seats were added, making more than 15,000. The day before the concert, all were sold out. It is estimated that 30,000 heard the program. Manager Don Griffin, for the Board, announced that it was the largest paid audience ever gathered for a music event in Wisconsin.

Project to Aid Crippled

The first four concerts brought forward some of the finest singing heard in Milwaukee for many years. Robert Weede, Metropolitan baritone won a decided success with American songs and operatic excerpts.

Marjorie Lawrence in the second concert achieved a triumph for moving eloquence in music drama excerpts—and Milwaukee knows its Wagner. Her appearance resulted in formation of a project, backed by the powerful *Milwaukee Journal*, to bring all those afflicted by infantile paralysis to all concerts by Miss Lawrence here, and to promote an organization to help all likewise afflicted to obtain medical assistance.

Mr. Robeson, in the third concert, sang a wide variety of classic, folk and other songs, registering a special success with such labor songs as Jim Hill. He was held for a half hour, singing extras.

Miss Pons' singing represented her at the apex of her art, the stirring setting and prodigious audience calling forth her best. She took many recalls, added several numbers, and 1,000 persons waited outside her door and gave her the parting salvo accorded a President.

Mr. Kostelanetz shared in the success of the evening, drawing admirable readings of Debussy, Liszt and Strauss from the orchestra, which has been brought into remarkably capable form in a few brief weeks by Jerzy Bojanowski. The concertmaster is Harold Ayres, occupying the same post with the Minneapolis Symphony, who has distinguished himself in many solo numbers.

JUSTIN MCCARTHY.

SUMMERING IN PALOS VERDES, CALIFORNIA.

Joseph Szigeti, violinist, and Mrs. Szigeti examine their miniature furniture collection of bird's-eye maple. To complete the set, Szigeti had a tiny still life framed.

THE DANCE

By ROSALYN KROKOVER, *Dance Editor*

In the new Ethnologic Dance Center, La Meri and her Natya Dancers on July 27 presented a stirring performance of de Falla's El Amor Brujo in an original concert version. Since every one who follows the dance should be well aware of the high artistic standard Mme. La Meri and her Natya Dancers have attained and retained, a résumé of the new studio setting deserves prominent mention.

While the studio is rich in dance tradition, having been the home and workshop of America's two great dancers, Isadora Duncan and Ruth St. Denis, the skill and untiring efforts of Guido Carreras has turned the suite into one of the most completly equipped studios in this country. A spacious reception room leads to an auditorium which comfortably seats over two hundred people. It has a raised stage with a platform of about eighteen square feet luxuriously framed in black velvet curtains. A complete stage lighting system has also been installed.

Ideal for Dance

For the dancers, there is a perfect replica of the most desirable type of professional dressing and make-up room (anyone who has travelled with a dance company is well aware of how very few are really desirable). A touch of traditional color is the original Duncan bathroom, it has walls of ornately designed hand picked tiles the dancer is reputed to have brought from Europe.

As one can well imagine, this is, beyond all doubt, a superb setting for Mme. La Meri's work. In addition to the extensive class and private instruction which takes place in the studio, stimulating programs are now being planned for the coming season. Many interesting evenings with prominent artists as guests have been promised. The activities of the New School of Natya bear watching!

DANCE NEWS

Private Kazimar Kokitch, former dancer with the Ballet Russe de Monte Carlo, arranged a program for Camp Upton with fifteen of the company's dancers. Heading the troupe were Alexandra Danilova (who is the wife of Private Kokitch), Sonia Woicikowska, James Starbuck, Igor Youskevitch, Milada Mladova, Frederic Franklin and Lubow Roudenko. Private Robert Lawrence, formerly of the Herald Tribune, conducted the orchestra, which was made up of members of the Camp Upton Band and volunteer string players from New York. . . .

While the Ballet Theatre was on the Pacific Coast, it played in San Diego, Hollywood, Pasadena, Long Beach, San Francisco, Seattle, Victoria, Vancouver and Portland.

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Iva Kitchell will appear in Scranton, Pa., Hempstead, Long Island, Worcester and Lowell, Mass., Summit, New Jersey and Jenkintown, Pa., this fall. Plans for a tour of the mid-west next spring are now under way. . . .

It seems that MGM changed its mind about loaning Eugene Loring to the Samuel Goldwyn Studios to stage the dance sequences for the Danny Kaye film, and, instead, has loaned him to Billy Rose for the Carmen Jones choreography. . . .

La Meri gave a two week course at Jacob's Pillow during August. . . .

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Mia Slavenska and her dance ensemble will make their first transcontinental tour under the management of the Metropolitan Musical Bureau during January, February, March, 1944. The group appeared on the Promenade Symphony Concert series in Toronto in July. Franz Allers, who was the guest conductor for two performances, conducted for the dancers. . . .

A Russian Ballet Night was offered to the Toronto Promenade audience on July 29, by the dancers Anna Istomina, Nino Popova, Roland Guerard, and Armand Picon.

When Carmen was given at the Lewisohn Stadium, Alexis Dolinoff, of the Metropolitan Opera ballet, staged the dances. Monna Montez was the featured dancer with Dolinoff.

Photo by Guido Carreras

FIRE INCANTATION SCENE FROM EL AMOR BRUJO
by de Falla, as presented by La Meri and the Natya Dancers in their new Studio-Theatre in New York.

Liquidation on the Potomac

In spite of John Bovingdon's disputed credentials for the post of government economic analyst, he was removed from his post recently by Director Crowley of the Office of Economic Warfare under circumstances that seemed especially wounding to the artist's dignity. The matter had become something of a political issue, especially as much publicity had been given to his appointment and the fact that he received a fair salary for it.

It seems that he had appeared in a Town Hall dance recital in 1936. Perhaps this peccadillo spelled his doom with the OEW. As a dancer, some conservative critics had shuddered on that occasion because the subject matter leaned slightly toward the Left. But then in recent years, who hasn't tackled themes of protest? Anyway, the mighty Dies axe crashed. . . .

A disturbing factor about the whole thing, as far as Mr. Bovingdon is concerned, seems to be that he has been accused of being a ballet dancer, while he would prefer to have his terpsichorean efforts known as "Rhythmical Expressions," or "Monodramas."

Ballet in the Bowl

Hollywood.

There is something about ballet in the Hollywood Bowl that gives it a dream-like quality. From the distant upper tiers of seats, even the huge stage is dwarfed by distance and the dancers appear like marionettes. Closer at hand, much of the same impression is retained as the observer sits under the star-studded canopy of night that makes all things small by comparison.

The Ballet Theatre, making a series of eight Bowl appearances from July 13 to July 24, performed under the big orchestra shell, which is still larger than an ordinary stage. Conforming to dimout regulations, the front of the shell was still further shielded by 200-ft. black drapes drawn above between high flanking black towers that looked like triumphal arches.

The scenery, devised by Adrian Awan, was reversible and so built that it could be changed during a brief blackout with comparatively few movements. It faithfully followed the scenic designs of the company.

Stravinsky Leads Petrouchka

Highlight of the series was the opening night performance of Igor Stravinsky's Petrouchka, with the composer conducting, Leonide Massine in the title role, and Adolph Bolm in the part of the Blackamoor, which he originally created.

Stravinsky, who was far from a good conductor when he arrived in this country, has profited by experience and handled the score deftly. Massine imbued the prisoned clown with sincere pathos, and Bolm's Moor was filled with vital urge and spirit. Lucia Chase gave an excellent personation of the flirtatious dancer.

The exquisite finesse of Alicia Markova and the polished execution of Anton Dolin were admirably displayed in Les Sylphides, with able support provided by Rosella Hightower and Marina Svetlova. The same leading pair had the fine cooperation of Nora Kaye and André Eglevsky in Princess Aurora.

Massine appeared sleekly July 15 in his own vizualization of Capriccio Espagnole, with Nora Kaye contributing fire and spirit opposite. Anton Dolin's elevation was remarkable in his own choreography of the Pas de Deux from The Nutcracker, with Markova opposite.

Tudor's Lilac Garden Danced

A third ballet creator to appear in his own work was Antony Tudor, whose lovely, pastel Lilac Garden was next on the program. Miss Kaye's histrionics equaled her lissome grace, and Hugh Laing was admirable as the disappointed lover. Attractive Vera Zorina danced the title role in Helen of Troy, with Eglevsky as a lithe and properly heroic Paris.

Bolm was the tragic Pierrot in Carnaval on July 16, with Nicholas Orloff as an ebullient Harlequin and Lucia Chase a graceful Columbine. Markova was magnificent in Swan Lake, and Dolin provided a very dashing Bluebeard, with Maria Karnilova as the sixth wife. Three Virgins and a Devil was given July 20 with Karnilova, Chase and attractive Jean Hunt. Yura Lazovsky was a merry devil ably abetted by Jerome Robbins. There was a finely presented Giselle with Markova and Dolin, and repetition of Capriccio Espagnole. Honors in Aleko, July 22, were shared by Markova and Massine, and Argentinita appeared pleasingly opposite Massine in The Three-Cornered Hat on July 23.

RICHARD DRAKE SAUNDERS.

Firkusny Continues Tour in South American Countries

Rudolf Firkusny, pianist, now touring Paraguay, Chile, Bolivia and Ecuador, fulfilled 13 engagements in Argentina and Uruguay. He was heard with the National Orchestra in Buenos Aires under Panizza; and also with the National Orchestra in Montevideo under Alexander Szenkar. In Brazil he gave four concerts in Rio and two in Sao Paolo and Petropolis. A reception for him in Rio was attended by Ambassador Mauricio Nabuco, Princess d'Orlean de Branganca, Dr. Mario Acciola, general secretary of the Legal Council; Claudio de Souza, president of the Pen Club, Brazilian Academy of Arts and Sciences; composers Mignone, Bosmans, pianist Al. Lienkewicz and others. Mayor H. Dodsworth arranged a dinner for him in Rio, and in Petropolis, Mayor Marcio Alves feted him at a banquet.

Musicians Assist at Art Show

Emily Roosevelt, soprano, Reinald Werrenrath, baritone, and Norval Campbell, tenor, were the assisting artists at the first of two exhibitions, recently of portraits by Warde Traver at the Hotel Pierre. It was the artist's 150th New York musical reception and exhibition. Harriet Ware, composer, also participated in the program. On June 13 the program was given by Margaret Henderson Smith and Grace Lincoln Rudd, sopranos; Robert Brink, baritone; Rosa Moerth, light opera singer, and Dorothea Deane, who has returned from a South American concert tour. Mme. Grever, Mexican composer, also participated.

Robeson to Appear in Othello

Paul Robeson will be featured in the title role of the Theatre Guild production of Othello in New York on Oct. 18.

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LONDON

By HUGH LIVERSIDGE

LONDON.—The most notable event at the "Proms" to date has been the first performance of Vaughan Williams' Symphony No. 5 in D. Many of its themes are taken from the composer's unfinished opera, The Pilgrim's Progress. The work is in four movements and, for these days of massive orchestration, comparatively lightly scored.

It offers no harsh discords or stunt harmonics clamoring for effects, but narrates a moving tale beautifully told. Poetic feeling is its inspiration and sincerity its keynote. Moreover, the music is enriched by a transcendental or mystical quality. The composer, who conducted, secured some excellent playing from the London Philharmonic Orchestra.

The ovation which followed was a tribute not only to the work but to its creator, who has labored indefatigably for music and championed many a musician's cause.

Goossens Symphony in London Bow

The first British performance of a Symphony by Eugene Goossens, famous British conductor of the Cincinnati Orchestra and scion of a distinguished musical family, made a good impression. The work, in four movements, is lavishly orchestrated. Two principal themes dominate the opus—one is "ominous" the other "wistful." The subject matter is skilfully developed until a stirring climax is reached. Equally grateful, but more familiar experiences, were provided by Eva Turner's dramatic singing of Ma dall'arido stelo from Verdi's Un Ballo in Maschera, and Cyril Smith's able playing of the ever-acceptable Rachmaninoff Rhapsody on a theme of Paganini.

Wood Ordered to Take Rest

The Promenade concerts started their 49th season at the Albert Hall to a record audience. Welcome features are the performances of 25 new works and a concert devoted to modern American works. Unfortunately Sir Henry Wood, who conducted the opening concert, will be unable to continue to do so, as he has been ordered a long rest by his doctor. There are, however, two associate conductors—Basil Cameron and Sir Adrian Boult—who, at the time of writing—will have to bear most of the burden. There are two orchestras this season as last, namely the London Philharmonic and the British Broadcasting. Another departure is that in addition to engaging established notables like Myra Hess, Moiseiwitsch, Eda Kersey, and Albert Sammons, twelve young musical aspirants—including Christina Barry—have been engaged.

At an Albert Hall concert in honor of Grieg's anniversary, Dame Myra Hess gave the best reading of the piano concerto we have heard for some time. Soffi Schonning, who sang four songs, has a voice of exceptional sweetness, particularly in the middle and higher registers, and she knows how to use it. The Holberg suite shows that Grieg could trip it as gracefully as any when dancing to an 18th century measure. In the ballad, Bergliot, Margaretta Scott's rendering of the spoken part was tensely dramatic. Dr. Malcolm Sargent conducted the London Philharmonic orchestra with his customary efficiency.

Russian Music Exhibition

It is a sign of the times when a long-established publishing house such as Novello devotes its showroom to an exhibition of Russian music. One noted with special interest that, of the 189 national groups which inhabit the U.S.S.R., many have their own distinctive types of music. Since 1918 the musical life of these different nationalities has developed considerably, and many have their own opera and ballet companies. Another noteworthy point exemplified by the exhibition is the large part that Russian music plays in the lives of soldiers at the front.

Neel Anniversary Brings Britten Premiere

At the Wigmore Hall the Boyd Neel Orchestra received a novel birthday gift for its anniversary concert—Benjamin Britten's Prelude and Fugue, specially written for the occasion. The fugue gives every member of the orchestra a part—18 in all. Technically it is not the kind of fugue one associates with Bach, and is, of course, entirely modern in idiom. In this and in works by Bach and Handel, Boyd Neel conducted his orchestra with perception.

Working round the clock, providing concerts for the troops, Boyd Neel—recently appointed music director E.N.S.A. London region—still finds time to fill the role of conductor. But it hasn't all been plain sailing. In the first few months of the war, when every contract was cancelled, it looked as if the orchestra would be disbanded and become but a pleasant memory.

On a Sunday, at the Albert Hall, Solomon—with Sir Henry Wood and the L.P.O.—gave a musicianly and technically expert performance of Brahms's great number one piano concerto. Sir Henry and the orchestra also presented a straightforward and authentic reading of Mozart's delightful "Haffner" symphony.

BBC Orchestra Feted

The second concert of the series by the BBC Orchestra at the Albert Hall opened with Weber's dramatic Euryanthe overture. Unfortunately, the opera is seldom performed, and its fine music languishes in oblivion. Vaughan Williams's Fantasia on a theme by Tallis, proved stirring and vigorous meditation for double string orchestra. The BBC Orchestra's strings could, at times, have given us a richer and more voluminous tone, although leader Paul Beard played the solo passages with understanding. The symphonic fragments from Ravel's Daphnis and Chloe indicated once more that rich orchestration is one of this composer's happiest characteristics. The brass and woodwind sections gave us some quite creditable playing. Sir Adrian Boult was the conductor. On the whole one had the impression that the orchestra played with more confidence and verve than at the previous concert.

The last of the BBC Orchestra's series at the Albert Hall opened with Elgar's symphonic study, Falstaff, of which the orchestra managed to present the essence. Once again leader Paul Beard gave some sympathetic playing. The performance of Beethoven's epic "Ninth" was, to be candid, far from satisfactory. In the first movement the vigorous passages sounded insipid and lacked "bite." The woodwind playing was indeterminate and the string tone too small. Where, one asked, in this afternoon tea party type of performance were the restless strivings, the heart searchings of a mighty Titan? The only really creditable parts of the proceedings were provided by soloists Parry Jones, Norman Walker, Isobel Baillie and Gladys Ripley.

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EMPIRE MUSICAL ALLIANCE OUTLINED BY RALPH HAWKES

Opportunities for musical artists will enormously expand in the coming era of rapid air travel, and "jumps" between continents will be made in a matter of hours instead of days.

Foreseeing the possibilities in Britain's emerging from her gruelling struggle with new solidity and strength, several of the leaders of the musical world in that nation have conceived a project for linking up the far-flung places of the Empire in a great artistic combine.

Several weeks ago there emerged a brief announcement that an agreement had been reached between the firms of Harold Holt, English musical impresario, and Boosey & Hawkes, noted publishing house, which maintains a branch in New York, with concert and artist management activities as a feature. Leslie Boosey and Ralph Hawkes, of the latter organization, have joined the board of Harold Holt, Ltd.

The recent visit to the United States of Mr. Hawkes, an international figure in the publishing world, who combines, as he says, smilingly, "the hobby of a yachtsman with an ability to turn his talents to the service of the Royal Navy," gave opportunity for learning some of the details of the new working arrangement.

A Yachtsman-Publisher

"Our concert department," said debonair Mr. Hawkes, who was at the moment trying to avoid some of the intenser New York heat in his hotel suite, "is not planned to compete with any of the established New York management bureaus. The aim is to link all the British Empire concert organizations together. The Holt Celebrity Series, discontinued for the moment because all the "celebrities" are now scattered or in war work, will be resumed and extended. The system also will be of use for launching such European artists as are not already under management. But principally the Boosey & Hawkes firm aims to present the work of noted composers under their direction, and in many cases to arrange personal appearances for them.

"One of the main planks in our enterprise is the encouragement of young composers. We shall do this on a larger scale in the future. In addition to world-famous older composers, such as Bartok, Kodaly and others, we have on the Boosey & Hawkes list a number of leading British creative figures, such as

Photo by Ernest Nash
RALPH HAWKES

John Ireland and Arthur Benjamin, and younger ones, including the gifted Benjamin Britten, and in America the popular Aaron Copland. Then, too, we control the works of Mahler, the rights to which I bought in Vienna before the war from Universal Edition, while recently we acquired the best-known operas of Richard Strauss, including Salome, Rosenkavalier and Elektra, and many of his more famous later songs, from the house of Fürstner, now in London.

Linking Composer and Public

"Our aim is to bring the composer into closer touch with the international public. We entered this field at a time when the war had sadly disorganized much of the artistic life of Europe. In recent years, Europe has been producing few new first-rank composers. Nazi Germany has not brought forward any.

"One of the ways in which Boosey & Hawkes have been bringing the work of composers before the public in England is by giving early evening concerts at Wigmore Hall, which are extraordinarily successful. This series presents chamber music in its widest sense, not only instrumental but vocal novelties as

(*Please turn to page* 14)

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PAN AMERICA: Teatro Colon Season Has Brilliant Armide

By JORGE M. WHITE

BUENOS AIRES.—The Colon Opera Season reached its climax with the magnificent local premiere of Armide by Gluck, with Rose Bampton and Raoul Jobin in the leading roles, under the baton of Panizza.

Hector Basaldúa's gorgeous *décors* and costumes, beautifully stylized, with Vania Psota's choreography, conceived in the Noverre style, and Josef Gielen's intelligent *regie* created a panorama of unforgettable beauty and flooding color.

Bampton's compelling impersonation of the taxing name part was magnificently voiced and acted with sincerity and restraint. Jobin's Renaud was sung with effortless precision and acted with finesse. Clara Oyuela (Phenice), Zaira Negroni (Sidonie), Felipe Romito (Hidract), Martial Singher, Carlos Rodriguez, Lidja Kindermann and others harmoniously completed the large cast. The leading ballet parts were performed with artistry by Genevieve Moulin, Nina Stroganova, Estela Deporte, Tatiana Stepanova, Kenneth Mackenzie and Oleg Tupine.

Panizza's reading of the score, eloquently stressed its sumptuous beauty.

Falstaff with Warren

A highly spirited performance of Verdi's Falstaff, brilliantly conducted by Panizza, gave a great triumph to Leonard Warren in his first essay of the difficult leading role. His acting was strikingly authoritative, while his generous voice rang full in climaxes and was equally attractive in the subdued episodes. The first class cast further listed Jarmila Novotna as a slender, graceful Mrs. Ford, Lidja Kindermann irresistibly funny and vocally opulent as Mrs. Quickly, Isabel Marengo (Nanetta), Emma Brizzio (Mrs. Meg), Victor Damiani (Ford), Norman Cordon (Pistol), Rogelio Baldrich (Bardolfo), Bruno Landi (Fenton), Alvaro Bandini (Dr. Cajus), all impeccable in their singing and acting of the comedy.

Warren also scored impressively as Rigoletto, which he performed with consummate stage mastery and sang with tonal magnificence and ease, earning warm ovations several times during the performance. Bruno Landi's Duke is vocally and histrionically one of his best impersonations. Hilde Reggiani was the Gilda, Norman Cordon an impressive Sparafucile, and Zaira Negroni, an attractive Maddalena, displayed low tones of unusual beauty. Unusual brilliancy was given to the brief ballet scene of the first act, with Dora del Grande and Kenneth Mackenzie in the leading parts.

Rabaud's Marouf, in spite of its delicate Orientalism and refined orchestration, failed deeply to interest the audience. (Its length, for instance, is rather excessive for a modern work). However, Marcelle Denya's delicate portrayal of Princess Samschedine and Jobin's intelligent delineation of the title part were again highly appreciated. Albert Wolff was the orchestral leader.

Foto Sudak, Buenos Aires

MARCELLE DENYA AS CHARLOTTE
in Werther, which she sang on the opening night of the Teatro Colon season.

Menuhin Feted

Yehudi Menuhin's five appearances at the Colon before crowded houses repeated the outstanding successes achieved two years ago. The initial concert opened with a masterful performance of Beethoven's Sonata No. 1, done with deep understanding, followed by Bach's Partita No. 2 for violin solo, played with consummate style, musicianship and command of finger and bow. A Sonata by Debussy, followed by exquisite performances of short scores by Ravel, Kreisler, Adolph Baller and Nin-Kochanski, completed the concert.

Further programs listed Mozart's Sonata (K. 526), Dvorak's Concerto in A minor and a Sonatina, Bach's Sonata No. 3, Paganini's Second Concerto and Beethoven's Second Concerto as major works, and several short excerpts by Sarasate, Wieniawski, Paganini, etc. Adolf Baller was the brilliant accompanist.

As a towering finale came a concert presenting Menuhin as soloist, with orchestra conducted by Juan José Castro, which listed Mozart's Concerto No. 4 and concertos by Brahms and Bach.

Tila and John Montés, distinguished duo-pianists, offered an interesting series of concerts. The opening all-Bach recital presented as major work a magnificent version of the Goldberg variations transcribed by J. Rheinberger, executed with refined style and technical perfection. There was also an all-Debussy list.

Mexico Welcomes Visit of Goossens

By VERNA CARLETON MILLAN

Mexico City.

Eugene Goossens made a truly magnificent impression here on his first appearance, July 18, as guest conductor of Carlos Chavez's Mexican Symphonic Orchestra at the Fine Arts Palace.

The program, varied and stimulating, with the promise of many novelties, attracted an enormous public enlivened by the presence of the usual summer tourists, but changed somewhat in aspect by the sprinkling of the khaki-colored uniforms of American soldiers on leave from southern camps.

Goossens took up the baton as though he had directed this orchestra for years and gave us an exuberant, frolicsome and wholely delightful interpretation of Dvorak's Carnival Overture. The delicately romantic themes of Paul Creston's Threnody (Lament) were something of a shock, although an agreeable one, for a Mexican audience. (Here listeners are accustomed to think of American music almost exclusively in terms of Gershwin and Copland, thanks to the phonograph recordings that are doled out daily here on the local radio stations as part of the "concert hour.") Goossens' own Sinfonietta, Opus 34, continued the previous romantic mood and was, by all scores, the most popular number on the program, evoking thunderous applause.

The first part of the program closed with Silvestre Revueltas' Caminos (Roadways). Never have we heard this brilliant Mexican composer played with greater understanding. The second half was devoted to a warm, tender, and admirably restrained interpretation of Tchaikovsky's Fifth Symphony.

The Daniels Concerts have been unusually active this season since the return from New York of Ernesto de Quesado, its enterprising manager, who signed up a list of celebrities.

The six concerts of Marian Anderson, without any doubt will go down in Mexican musical history as the type of success that for lack of a better word can only be called spectacular. A rapt, devout, audience filled the theatre to standing room, night after night and at times held the artist until midnight with their cries for encores. Anderson spun a veritable enchantment over the theatre with the gloriously rich texture, the perfect phrasing and the almost super-human range of her voice.

Nathan Milstein, who followed Miss Anderson on the Daniels Concerts, played two solo recitals and two with a symphonic orchestra under the fine direction of Nicolai Malko. His farewell program with the orchestra on July 13 began with Weber's Oberon Overture and Bach's Concerto No. 1 in A Minor, played with sweeping majesty by Milstein. The second part of the program brought Bruch's G Minor and Mendelssohn's Concertos. Milstein played superbly all the way through and triumphed as few others have here in many years, aided by Malko's dynamic conducting.

Menuhin Feted in Mexico City

MEXICO, D. F.—Yehudi Menuhin, on his tour of Central and South America, gave several concerts at the Palace of Fine Arts to huge and enthusiastic audiences. In one of these he played the Enesco Sonata for violin and piano, a novelty here, and so great was the enthusiasm after the Paganini Concerto No. 2 that the violinist had to repeat the Campanella.

The Orquesta Sinfonica opened its summer festival under Carlos Chavez's baton, with works by Buxtehude, Vivaldi, Beethoven and Saint-Saëns, a concert performance of Pergolesi's La Serva Padrona, in which Irma Gonzalez and Robert Silva were the soloists. The Palace of Fine Arts was thronged with a gala audience headed by the President of Mexico. F. N.

Oxford Teachers Hear MacLachlan

The Oxford Piano Teachers Guild held the last meeting of the season on May 13 in the Carl Fischer Recording Studio, New York. Robin MacLachlan, known for his splendid piano teaching material, was guest speaker. The group enjoyed his lecture as well as the interpretation of his own piano compositions. E. B.

Windingstad Conducts

Ole Windingstad conducted the New Orleans Symphony Orchestra in a recent concert at Baton Rouge, La., in the Community Concert Series.

HAWKES

(*Continued from page* 13)

well as lesser known older scores, before a discriminating public, with the best artists and properly rehearsed. The works are chosen with due allowance for contrast—so that the program is spiced with sufficient variety. What a pity that no enterprising firm exists to do the same thing for New York!"

Interesting new works from composers under the Boosey & Hawkes aegis include an opera in three acts, with English text, based on a folk tale of Suffolk, which Benjamin Britten is composing on commission from the Koussevitzky Foundation. The same writer has composed a new "Sonata" for Orchestra, which will be premiered this winter in London. Mr. Hawkes reports that Aaron Copland's music is gaining in popularity in England, and that his Lincoln Portrait will have several hearings there soon.

Thus the music of the English-speaking countries is not exactly dormant. However, the most interesting development in England, as Mr. Hawkes sees it, is the great new movement for increased sponsorship of music by the State.

"The ENSA (Entertainers' National Service Association) promotes all forms of popular entertainment for the troops. Then there is CEMA (Council for the Encouragement of Music and Arts) which provides the higher class programs, both theatrical and musical, including excellent concerts. The latter has gained a tremendous following. Finally there is the British Council, which concerns itself with music overseas, sending artists to Sweden, Portugal and Latin America, but alas, not at present to the United States. It is a pity that British music in this country is not represented really officially. Still one must give the highest praise to such men as Sir Thomas Beecham, who has well shown the American public the spirit of music by his countrymen."

Mr. Hawkes, who was prevented by protocol from saying anything about the exciting mission on which he was at the time engaged, promises that "when it can be told," he will write his impressions of that gallant effort. R. M. K.

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STADIUM Season Finale Places Stress on Opera Fare

New York's Lewisohn Stadium concerts came to a close on Aug. 11, with Smallens premiering Castelnuovo-Tedesco's American Rhapsody It was a series marked by notable variety of conducting and solo talent, and by the eagerness with which patrons had greeted ballet and opera.

Except on special occasions, the audiences have not been large at the Stadium, with scanty transportation facilities almost entirely to blame, for the programs and performances were of the best and had unvaryingly enthusiastic response from the listeners. The charm of music under the stars remains fascinating in the extreme.

Vienna Night on July 8 was one of the best attended events of the month, with Robert Stolz conducting a program of operetta and other music from the banks of the Danube, including some numbers of his own. He handled the orchestra with true Viennese lilt and swing. The soloists were Jean Tennyson and Jan Peerce, both of whom scored strongly and had to add encores. Miss Tennyson was admired for her easy delivery and unaffected style, and the tenor's plaudits were induced by his brilliant tones and kindling temperament.

Conventional lists were led by Smallens on June 9 and 10, with soloist Bronislaw Huberman furnishing the chief thrill, when he played Tchaikovsky's Violin Concerto on the latter date. His art has all its former appeal and authority and he set forth the music as brightly and romantically as the most ardent Tchaikovskyite could have asked.

Argentinita Dances

A Smallens mixed program on the 11th and a Russian bill on the 13th were separated on the 12th by a seance devoted to Argentinita and her ensemble, with Jose Iturbi as the conductor. About 10,000 were on hand to enjoy the performances which the famous danseuse had given earlier at the Metropolitan carnival of ballet. The evening offered compelling terpsichorean art, picturesque, colorful, seductive and gay.

On July 14, a sixteen-year old Brooklyn pianist, Teresa Sterne, ran away with the honors in a vivid, scintillating, tonally and technically versatile performance of the Liszt Concerto in E flat. She has the poise, understanding and elan of a mature artist. Her success was enormous and she was applauded into adding Lecuona and Chopin encores. Smallens furnished accompaniment in the Concerto.

Opera in the Open

Opera came into its own at the Stadium on July 15 and 16, with an army of enthusiasts welcoming a cast made up of Metropolitan artists. Gladys Swarthout sang the title role; Armand Tokatyan, the Don Jose; Alexander Sved, Escamillo; Nadine Conner, Micaela; and other familiar names were Cehanovsky, D'Angelo, Dudley, Stellman, and Browning. A large chorus and ballet, perfect costuming, lighting, and stage management united with the soloists to make this outdoor presentation altogether enjoyable. Smallens' experience in opera was another high asset. The only drawback was occasional over-activity on the part of the loudspeakers, but it must be remembered that also the listeners seated far away from the stage were entitled to hear what was going on. Miss Swarthout gave a glowing portrayal, sung with all the power and richness her voice has acquired of recent seasons. Tokatyan is a resounding and resourceful Don Jose always. Sved was a dynamo of energy and vocalized with passion and tonal plentitude. Miss Conner had a sensational triumph, what with her youthfully fresh organ, interpretative sincerity and atmospheric appearance and acting.

Boy Conductor Appears

Lorin Maazel, thirteen-year old conductor, impressed with his precocious talents on the 17th when he led Beethoven's Egmont Overture, Franck's Symphony, Moussorgsky's Night On Bald Mountain and Liszt's Les Preludes. The youth has amazing control of his players, shows authentic knowledge of style, and form, and seems equally at home in drama and lyricism. He conducts securely from memory, and his gestures are sedate and unaffected.

Opera activities continued July 19 and 20 when Traviata had two performances under Smallens, again with a cast of Metropolitan artists, Bidu Sayao, as Violetta, gave an outstanding representation, with sweet-toned, flawlessly artistic vocalism and acting of superior charm and pathos. Jan Peerce was a full-voiced Alfredo who treated his music in fine authenticity and taste. Alexander Sved made a dignified figure as Germont, Sr. His singing of the famous second act baritone aria brought thunderous plaudits. Smallens and the orchestra functioned finely. Some 12,000 auditors were on hand the first night, and on the second, the attendance increased to 15,000.

Hofmann Is Soloist

Outstanding in interest was the July 22 concert, with Josef Hofmann as soloist, and a new conductor, Jascha Horenstein. Hofmann's greatness was never more evident than on this occasion when he breathed the loveliest spirit of poetry into the Schumann Concerto and made the piano a thing of song. His tone had a thousand facets of beauty, his shaping of phrases was unsurpassable. He played also Chopin's Funeral March and Rachmaninoff's C sharp minor Prelude, both in memory of the last-named; Liszt's Liebestraum and Moszkowski's Spanish Caprice, beside several encores. His reception by the audience took on hurricane proportions.

Owing to the decreased attendance because of the threatening weather, Hofmann donated his services for the following evening and repeated his performance and success. Horenstein's purely orchestral numbers on both occasions were Strauss' Don Juan, Shostakovich's Fifth Symphony, Beethoven's Eroica, Mozart's E flat Symphony (K. 543) the Bourrée Fantasque by Chabrier-Motti, and a "first time in New York" of Villa-Lobos' Moorish Impressions; colorful, piquant, brilliantly scored. Horenstein did a really impressive job with the Shostakovich and Beethoven scores, a finely-moulded, eloquent and fervent reading.

Milstein and Pons Appear

Milstein won special honors on the 24th in Lalo's Symphonie Espagnole, his agile violin fingers, musical taste and lovely tone arousing unbridled enthusiasm. Horenstein's version of the New World Symphony was as compelling as his account of Tchaikovsky's Pathétique the next evening. He programmed also Barber's Second Essay.

Over 20,000 were lured on the 26th by the joint appearance of Lily Pons and André Kostelanetz. The diva, in capital form, caught the crowd with her dazzling *fioriture* and polished lyric singing in the Proch Variations, Rachmaninoff's Vocalise, La Forge's spicy arrangement of themes from Strauss' Fledermaus, and a string of encores. Kostelanetz handled the Philharmonic searchingly and splendidly in the Meistersinger Overture, Copland's A Lincoln Portrait (Carl Sandburg, narrator) and Rimsky-Korsakoff's Spanish Caprice.

Menuhin Scores

On the 27th, under Smallens, there was a diversified list, with chief interest centering in the Symphony No. 1 by Capt. Robert J. Farnon of the Canadian Army. The work is melodious, logically built up and attractive in orchestration. Also new to the Stadium public was Six Russian Folk Songs, an unpretentious but appealing opus by Gretchaninoff. Efrem Kurtz led on the 30th with Yehudi Menuhin as soloist in the Brahms Violin Concerto. He gave a virile, broadly planned and altogether authoritative interpretation of the epical music, and also played a solo group amplified by encores. Kurtz' accompaniment to the Concerto was in the best tradition, and the orchestra performed in its highest vein. Rain prevented the concert of the 29th, but on the 28th lovers of tonally refined and facile-fingered violin art had the pleasure of hearing John Corigliano, Philharmonic concertmaster, perform Bruch's G minor Concerto as well as it ever has been played hereabouts.

August started with two Kurtz concerts (ending his series at four), at which the only novelty was Florian F. Mueller's Five Symphonic Etudes based on an American folksong. Mueller, solo oboist of the Chicago Orchestra, writes with a melodious and adept pen and his fluent and resourceful music had a warm reception. Anita Dormann played the Grieg Piano Concerto with deftness and dash, and Jennie Tourel sang two soprano arias engagingly in tone and taste, dictioned exquisitely in French.

Broadway Influence

The August 3 evening was distinctively "different," consisting of music led by Max Steiner (of Hollywood) and which had served as incidental scores to noted moving pictures. Also there were sentimental popular songs vocalized by Frank Sinatra in the style which has brought him much public notice and corresponding financial profits. The best orchestral numbers were two by Steiner, showing skill and imagination, and Dimitri Tiomkin's symphonic dressing for Lost Horizon. It is significant material, artfully factured and spiced with sensitive feeling and atmosphere in themes and harmonization.

The August 5 program had the informed and effective leading of Emil Cooper in an all-Russian list, enhanced by Alexander Brailowsky's verveful and deeply emotionalized voicing of Rachmaninoff's Second Piano Concerto. On the 6th, Cooper distinguished himself with excellent readings of Brahms' Fourth and Strauss' Till Eulenspiegel.

The final week of Stadium enjoyments opened Sunday, Aug. 8, after Cooper had presented an all-Russian bouquet the evening before. Ezio Pinza was the soloist and enthused the audience through his resonant feeling and thoroughly artistic handling of voice and texts in excerpts from Boris Godunoff. Cooper also scored tellingly with his interpretations in a miscellaneous program on August 7 featuring Beethoven's Seventh and his own effective arrangement of Paganini's Moto Perpetuo.

Opera returned August 9 and 10, La Bohème being the attraction, aided by a cast including Metropolitan singers, with Bidu Sayao, Armand Tokatyan, Margit Bokor (Musetta) and Francesco Valentino (Marcello), etc. Smallens conducted. It was a spirited performance but had not the finish of the previous operas done at the Stadium this season.

Tokatyan began a bit unsteadily but gained vocal appeal as the evening progressed. Sayao was completely charming and tonally flawless. Margit Bokor was an animated Musetta, with ample tone and style.

KRUEGER HEADS DETROIT SYMPHONY

(*Continued from page* 3)

Krueger has headed, he having been the only native-born conductor to enjoy this honor during some years.

Mr. Krueger was born in Atchison, Kan., Jan. 9, 1894, and received his education in this country and in Europe. He is a graduate of the University of Kansas. He completed his studies at the Universities of Vienna and Heidelberg. Following tours of Europe and in South America as a cellist and organist, he took up the study of conducting in Vienna with Nikisch, Weingartner, Schalk and Fuchs. He fulfilled his first conducting assignment at the Vienna State Opera, where he was assistant conductor from 1919 to 1924.

Following Mr. Krueger's return to the United States in the following year, he was appointed conductor of the reorganized Seattle Symphony Orchestra, which he led until 1932. He also conducted chamber opera performances on the Pacific Coast, later in Chicago and more recently led the American premieres of a half dozen operas under the direction of the New York Music Guild.

Since 1933 Mr. Krueger has headed the Kansas City Philharmonic Orchestra, but submitted his resignation this Spring. He had outlined an interesting project for a Symphony Orchestra of the Midlands, in which Kansas City, Wichita, Kan. and Tulsa, Okla. were to share in supporting concerts in the three cities alternately by the Kansas City ensemble, but this plan was not carried through because of financial obstacles.

Mr. Krueger served as guest conductor with several American orchestras, including the Philadelphia Orchestra and that at the Hollywood Bowl, and in Europe with the Vienna Philharmonic and Budapest Orchestra.

The Detroit Symphony had its start in an organization founded in 1914 by the late Weston Gales. After four years it was reorganized and the late Ossip Gabrilowitsch was appointed conductor, wih Victor Kolar as associate. Following the death of Gabrilowitsch, Mr. Kolar served as resident conductor with a number of noted guests also on the podium.

Roman for Mexico Opera

Stella Roman, Rumanian soprano of the Metropolitan Opera, is leaving for Mexico City early in October to appear in ten opera performances under the direction of Erich Kleiber. Besides other major roles, she will be heard in the revival of Puccini's Turandot.

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TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

Part VI

QUINCY PORTER possesses much sensitivity but at times rather less fantasy or imagination. In a work such as the incidental music for Shakepeare's *Anthony and Cleopatra* (1935), where invention, descriptive ability and even an impersonal expressive technique would have been enough to bring forth a sufficiently credible score, the frequent banality of the result is disappointing and can hardly be wholly laid to a lack of inspiration.

Yet the four quartets written between 1930 and 1936, the Third, Fourth, Fifth and Sixth, show Porter, who is also active as dean of the New England Conservatory, to be a composer of considerable attainments, true feeling and a command of technique of expressive power. With their rich and varied textures of an impressionist as well as dissonant polytonal character and their occasional brilliant moments, they emerge into a definite and personal style.

Rochesterian Mentor

Bernard Rogers, Bloch's first pupil in America, combines within himself a great depth of sincerity, reaching at times to degrees of profundity, and a brilliant sense of orchestration, an aptitude for which this country can as yet boast few masters. The two choral works, *The Raising of Lazarus* (1928), and *The Exodus* (1932), for soli, chorus and orchestra, are two of the most moving and powerful choral compositions written in America to date. The *Third Symphony* has like qualities of earnestness and deep feeling.

Of his more descriptive side, where the color and imagination of his orchestration is blended with an equal feeling for design, *The Three Japanese Dances* for voice and orchestra (1933), the *Two American Frescoes* for large orchestra (1936), and the *Dance of Salome* for orchestra (1940), are splendid examples.

Thinker of Concepts in Tone

Roger Sessions is above all a thinker in musical concepts. Whatever discrepancy does arise between the musical idea, the formal embodiment and the emotional meaning can, of course, be traced to the man. But the composer, engaged in elemental combat with his material, cannot avoid the scars of battle when the purpose is as high, the achievement so sincere as Sessions'.

In the Suite from *The Black Maskers* (1923), with its dynamic treatment and intensity of mood, Sessions first showed the dimensions of his talent. Here the ease, lucidity and directness of his individual style could not be questioned, Stravinskyan recollections notwithstanding.

The *First Symphony* (1927), still propelled by Stravinskyan rhythmical vigor, marks his departure toward a more concentrated and austere style, toward that endeavor for a purely musical expression of a self-generating energy and intensity of meaning that has become so characteristic of Sessions. The somewhat over-rated *Piano Sonata* (1930), the *Violin Concerto* (1935) and the *String Quartet* (1936) are further examples of that kind of achievement, where shortcomings, of either content or realization, cannot detract from their essential value and importance.

Spokesman for His People

William Grant Still, as a representative of a minority race, has been beset by many problems and temptations not confronting the white composer. Given, however, a real and compelling creative personality, such questions should never have come to figure in his musical development. Instead of writing works invariably of intrinsic quality and personal meaning, he has sometimes been misdirected into the exploitation of his indigenous race and folk feeling for the easy approval of the concert hall.

One does not, of course, ask of Still's music an absolute instead of a folk style. That is essentially another matter. But, once he is orientated towards the expression of the feeling and background of his people, only works of inner sincerity and deep musical purpose can have value and significance. Continuing to work in the shadow of the white man's conception of Negro music will prove increasingly fatal to Still's life as a serious composer. Works like *Africa*, (1930), the *Afro-American Symphony* (1931), *Kaintuck* (1935), *Lenox Avenue* (1937) and the *Symphony in G Minor* (1938), all point to a necessity for Still to examine his aesthetics and confront his true resources.

Versatile Thompson

Randall Thompson is one of those composers who, although not always concerned with a quest for profundity, still writes works of expert workmanship, unquestionable charm and meaning.

His *Symphony No. 2* (1931), which has received more performances than almost any other American work in a similar period, is a case in point. It has technical assurance, logical formulation, a folksy thematic interest, lighthearted rhythmic patterns and an inventive and colorful scoring: together it all balances into a fine symphonic fabric, if not a height-storming work.

Thompson's best achievements, however, are to be found in his choral works, where a splendid feeling for vocal sonority fuses with a greater intensity of emotion. His expert handling of the medium also contributes largely to the success of works like the *Odes of Horace*, (1925), *Rosemary* (1929) and *The Peaceable Kingdom* (1936).

He also has written a witty one-act opera for the radio on a commission from the League of Composers—*Solomon and Balkis*—based on The Butterfly That Stamped, a tale by Rudyard Kipling.

(To be continued)

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Mu Phi Epsilon Committee Aids War Drive

MINNEAPOLIS.—The part that is being played in the nation's war effort by members of Mu Phi Epsilon, national musical sorority, was outlined by the National Executive Committee of this organization at an inspiring session held in this city, July 3 to 5. Dr. Charlotte Klein, of Washington, D. C., National Second Vice-President, Eastern coast representative of the committee, and National Music Advisor, reports that more than $10,000 of the funds of the sorority were invested in War Bonds and additional gifts were made to worthy national music projects—the most noteworthy of these being the Mu Phi Epsilon Music School at Gad's Hill Settlement in Chicago.

Plans were made for extensive war work to be done by the sorority in the coming year; a careful survey was made of the philanthropic and scholarship projects of the chapters as shown in their yearly reports; various emergency measures were enacted, and a new plan of alumnae chapter affiliation was effected.

Mabel Henderson of St. Louis, National Third Vice-President, announced the results of the annual Music Research Fellowship Contest. First place, which carries an award of $100, was given to Louise Carol Titcomb, Auburn, N. Y., for her thesis, English Cathedral Music from the Reformation to Purcell. Honorable mention went to Catherine Gleason of Rochester Alumnae Chapter.

Dr. Klein, a well-known concert organist and teacher, appeared in a short concert given for the four chapters of the sorority in the Twin Cities. Appearing on the same program were Ava Comin Case, pianist, of Ann Arbor, Mich., and National President of the sorority, and Miss Henderson, contralto.

Photo by Benson Weeks

DR. CHARLOTTE KLEIN,
National Second Vice-president of Mu Phi Epsilon.

ERNO RAPEE temporarily halted his Coast Guard duties to conduct the Montreal Symphony on August 12. He returns on Sept. 23 and 30 as guest conductor of the Toronto Philharmonic. He directed this orchestra on May 20 and 27. On July 11 and 18 he conducted in Hollywood Bowl.

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Composer, Business Man, Art Lover Is Saga of Dr. Martin G. Dumler

"Success Story" of an Industrial Executive Who Learned to Paint and Compose Symphonic and Choral Works, Shows American Versatility

A composer who also manages to be a successful president of an industrial concern; a lover of the outdoors as well as paintings, who is President of the Bruckner Society of America, and the practical cultivator of a good-sized Victory Garden—Martin G. Dumler, of Cincinnati, may be cited as one of the most versatile among American musicians.

Ten years ago Dr. Dumler designed his own factory and built it upon a five-acre plot. At the back are two acres of Nature's own woodland which he has transformed into a garden. The garden, like Dr. Dumler, is natural; it is not landscaped, but contains the rarest collection of trees in Ohio; azaleas, rhododendrons and mountain laurel from the Smokies. On the outer edge of the garden Dr. Dumler has arranged a miniature picnic ground where delightful family gatherings include his wife, their son, Martin H., his wife and their son, Martin, IV, and many friends.

In his office as president, the walls are hung with paintings by Dr. Dumler's colleagues and teachers, all intimate friends, and among the masters of American art. The canvasses in his private office are carefully selected and perhaps even more precious. One is a charming head of a young lady by Dr. Dumler, but his works are chiefly landscapes and flowers.

Art by the Hard Route

During the early years in the business of sack manufacture he studied printing and then realized that he should go still further and learn the art of designing by the road of painting.

Perhaps Dr. Dumler's widest orbit of interest has been music. As a boy he sang in the church choir and studied under private teachers. At the age of 10 he began to study piano and later violin, 'cello and French horn. His first teacher, H. Steinfeldt, organist in St. Joseph's Roman Catholic Church, taught him the old classics and because of his diligence presented him with a copy of the original score of Handel's 100th Psalm. A journey to the musical centers of Europe in 1889 inspired him with a deep love for the art. In 1890 he began more serious study at the College of Music of Cincinnati, in voice, with Tecla Vigna and Lino Mattioli and in composition with Almon W. Vincent and Dr. Nicholas J. Elsenheimer. He was graduated in 1901.

Music for Concert Hall and Church

His works (he is now at work on Opus No. 50) range from masses and suites for full orchestra to songs, ensembles and instrumental solos, and are known in the United States, Canada and Europe. His greatest success was his Stabat Mater in 1935 by the Cincinnati May Festival Chorus under the direction of Eugene Goossens. His orchestral works have been performed by many of our leading orchestras. His Trio Opus, No. 39, for piano, violin and cello was selected for the program of the 10th Anniversary Concert of the National Association of American Composers and Conductors.

Dr. Dumler's major and most important compositions are masses, motets, sacred choruses and the larger forms for solo voices, choir, organ and orchestra. Most of these works have been published in America and Europe. His Missa Latreutica, Op. 10, in 1927, was recommended as a model of modern liturgical Catholic Church music by the Society of St. Gregory of America. His latest major composition, Prelude and Fugue, was performed by the Cincinnati Symphony under Goossens as the opening number for the eighteenth pair of concerts for the 1942-43 season.

Heads Many Groups

If any superlative might be attached to his many high affections, it would no doubt go to his Alma Mater, the College of Music of Cincinnati. Here he has been most active and encouraging for many years. Often he has been offered the presidency of the Board, but he has consistently refused in his modest determination that he could do his work best for this famous school by continuing to act as vice-president, which he has done over a long period of years.

His affiliations with artistic and musical organizations also include his activities as director of one of the choirs at St. Francis de Sales Church, Cincinnati; member of the Board of Directors of the Cincinnati Musical Festival Association; member of the Executive Committee of the Society of St. Gregory of America; President of the Bruckner Society of America; and as member of the National Association of American Composers and Conductors, the MacDowell Association and the Cincinnati Musicians Club.

As a result of his long and varied activities and interests, many honors have been deservedly bestowed upon Martin G. Dumler. In 1924 the College of Music of Cincinnati conferred upon him the honorary degree of Master of Music, the first degree of its kind given by this institution since its foundation in 1878. In 1927 Dr. Dumler received the honorary degree of Doctor of Laws from Xavier University. In 1934 he was awarded the honorary degree of Doctor of Music by the College of Music of Cincinnati.

Dr. Dumler's music library is considered one of the largest and most comprehensive in this country. In addition to all the old and modern classics, the collection contains many scores which bear dedications and inscriptions penned by the composers themselves.

His association and friendship for more than fifty years with the most famous men in music and art carry their own implication with regard to the high position he occupies in the sphere of American accomplishment, and as one of the outstanding American composers of our day.

N. E. H.

DR. MARTIN G. DUMLER AND THREE GENERATIONS OF HIS FAMILY.
At right he is seen in his garden with his son, Martin H. Dumler, and his grandson, Martin IV.

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WALLENSTEIN FOR LOS ANGELES

(Continued from page 3)

Metropolitan tenor, as soloist and will use his new orchestra.

The appointment of Mr. Wallenstein has especial significance, since the coming season of the Los Angeles Orchestra will mark its silver jubilee, the ensemble having been founded by William Andrews Clark in 1919. The late Walter Henry Rothwell was its first conductor, 1919-1927, followed by Georg Schneevoigt, 1928, Artur Rodzinski, 1929-1933, Issay Dobrowen and Basil Cameron, 1934-5, and then by a series of noted guest conductors.

Wallenstein, who made his first appearance as a cellist at the age of nine, was later a pupil of Julius Klengel. He toured in North and South America and in Europe. In 1916 he joined the San Francisco Symphony, then transferred to the Los Angeles Philharmonic. He served as first cellist of the Chicago Symphony from 1922 to 1929. From the latter year until 1936 he was first cellist of the New York Philharmonic-Symphony under Toscanini, and then entered radio work as conductor and head of music for WOR. He has presented many new American works and unusual musical novelties over the air, including rare Bach cantatas and Mozart operas. He has also served as guest conductor with other symphonic groups in this country.

De Menasce on Radio

Jacques de Menasce on Aug. 29 gives the first performances of several of his new piano pieces over WNYC in the Keyboard Master series. His program also will include the initial hearing of William Schuman's Three Score Set and a work by Marion Bauer. Weaner-Levant will soon publish Mr. de Menasce's Sonatina for piano, which has been played by Andor Foldes on recent tours.

Matteson Heads Research

Maurice Matteson, member of the faculty at State Teachers College, Frostberg, Md., has been named chairman of American Folk Music Research of the National Federation of Music Clubs by Mrs. Guy Patterson Gannett, president.

Barbara Ochsenslager, Ruth Fuleihan and Robert Beadle have been appointed to the National Music Camp at Interlochen, Mich., this summer as winners of Federation scholarships.

Mrs. Gannett has announced that the collection of circulating libraries of records for men in the armed forces will be a major project.

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CHICAGO

By RENÉ DEVRIES

CHICAGO.—With the need for good music in wartime increasing, this city has held several festivals during the past few weeks. Ravinia had its series of symphonic concerts, as did Grant Park; and astute Fortune Gallo and sagacious Harry Zelzer produced Aida and Carmen at Soldier's Field. Besides these events we heard in recital high-ranking faculty teachers of the American Conservatory, Chicago Musical College, DePaul School of Music, Sherwood and Cosmopolitan Schools.

Désiré Defauw having terminated his brilliant week's engagement at Ravinia, Howard Barlow, one of America's foremost batonists, took charge of the Chicago Symphony Orchestra for the four concerts of the second week. He achieved his greatest success in an all-Wagner program, with the assistance of Marjorie Lawrence. The famed dramatic soprano from the Metropolitan swept everything before her and brought the audience to its feet after an unforgettable delivery of excerpts from Wagnerian dramas.

Monteux Returns

Pierre Monteux having returned to the scene of former triumphs for the third week, the assemblage grew in proportion and enthusiasm. Monteux, 68 years young, is still *l'enfant chéri* of our habitués. Throughout his stay, he was feted like a conquering hero.

Another tremendously popular artist, Gregor Piatigorsky, played the Schumann concerto in A minor and the Strauss Fantastic Variations on a Knightly Theme from Don Quixote under Monteux, and remained on to fill a return engagement the following Tuesday when he performed the Haydn Fourth under the direction of Efrem Kurtz.

Coming for his first Ravinia assignment, Kurtz duplicated the success he had scored as guest with the Chicago Symphony in its own home last spring. To this conductor we are indebted for introducing here William Kappell, young American pianist, who made a sensational hit in the Khachaturian concerto, its first performance in this vicinity.

Szell on Podium

George Szell's perennial visits to Ravinia are the signal for general jubilation. The public journeyed to the sylvan retreat on the North Shore in such great numbers that the sold-out sign was displayed at the final four concerts, during which he had Artur Rubinstein as soloist. Master-conductor and master-pianist rewarded all by performances to be cherished in memory.

Opera-Pageant at Soldier's Field

Metropolitan Opera luminaries, a chorus of 100 voices, a large orchestra and a spectacular ballet functioned with military precision at Soldier's Feld when Fortune Gallo and Harry Zelzer presented Aida and Carmen on two consecutive Saturday evenings. Both performances, given at popular prices, attracted huge audiences that bestowed approval vociferously. Singing in Aida were Stella Roman, glorious in the title role; Giovanni Martinelli, hero of many triumphs, winning another victory as Radames; Bruna Castagna, of the powerful and luscious contralto, shining in her own light as Amneris; George Czaplicki, a forceful Amonasro; Alexander Kipnis, pontifical High Priest; Reinhald Schmidt, a dignified King; Doris Doree, an unrivalled Priestess; Thomas Brennan, well-voiced Messenger. Ruth Page and her ballet; Paul Breisach at the conductor's stand and Louis Raybaut, stage director, also contributed largely to the success of the enterprise.

No less thrilling was the performance of Carmen with Bruna Castagna, Licia Albanese, Kurt Baum and Alexander Sved in the leads, and a bevy of excellent singers in lesser roles. Castagna's version of the gypsy girl who had gallants by the dozens is as fiery as ever, and stands as an achievement of vocal prowess and original histrionism. Licia Albanese as Micaela surpassed her previous exploits. Kurt Baum and Alexander Sved, long established favorites, were nevertheless new here as Don Jose and Escamillo, respectively. Both are at home in the Bizet masterpiece and they scored accordingly. Ruth Page and her ballet were much in the picture, especially in the last act. Breisach conducted briskly and to good effect.

Resident Artists in Grant Park Concerts

Resident musicians had many a field day at Grant Park's bandshell this summer when visiting artists were absent in the open air concerts sponsored by Chicago Park District in cooperation with our local Federation of Musicians. Oscar Anderson, Jerzy Bojanowski, Dino Bigalli, Richard Czerwonky, Rudolph Ganz, Nicolai Malko and Rico Marcelli, were especially liked among symphonic conductors. Each performed feats of virtuosity at the head of well trained orchestras, and P. A. Cavallo and F. A. Thaviu proved themselevs ace-bandmasters in programs of lighter nature.

Among the soloists, Rudolph Reuter's playing of the Rubinstein concerto for his third engagement in this series places him *hors concours* in an imaginary contest for pianistic supremacy hereabouts. Early in the season of 38 concerts, Alice Martz, winner of many awards, was the feted piano soloist with an orchestra led with distinction by her mentor, Rudolph Ganz.

Nicolai Malko, regular conductor of the Woman's Symphony, took charge of that fine feminine orchestra upon his return from guest appearances with the National Orchestra in Mexico City. He introduced to Grant Park 12-year-old Sonia Gamburg, who made a hit by her scintillating playing of the Mozart A Major piano concerto. She had coached this work with her teacher, Vitaly Schnee, who has brought several prodigies to the fore.

Bojanowski Conducts

Three concerts directed by Jerzy Bojanowski were among the highlights of the cycle. The popular and erudite conductor of the Milwaukee Symphony, known as a champion of American music, brought to our attention Mary Kampo, at his initial concert. The young mezzo-soprano of the Chicago Opera Company revealed praiseworthy voice, looks, temperament, clearness of diction and good taste in interpretation. These qualities netted the young pupil of Mme. Herman Devries a personal triumph.

No dramatic soprano stands in better favor at these festivities than does Monna Van of the Chicago and Columbia Opera Companies. Richard Czerwonky secured her as soloist, Miss Van's singing of Verdi's aria Ritorna vincitor was of a kind seldom heard outside a first-class Opera House.

Janet Fairbank, stylist among sopranos, and Harriet O'Rouse, exquisite coloratura, both from the Richard De Young Studios, carried the banner of their noted instructor one step higher. The former sang Marietta's Song from the Dead City under the baton of Walter H. Steindel and the latter was called upon by Dr. Ganz to appear as soloist with his own orchestra.

Dino Bigalli, long associated with the Chicago Opera Orchestra, led this aggregation of fine players to a new victory in an operatic program. He had the assistance of Ada Belle Files, contralto of the Philadelphia Opera Company, whose appearance brought the fraternity in force to this unique concert.

Other top-notchers who paraded their wares successfully were Rita Warsawska, and Gloria Linari, sopranos, and Tom Brennan, tenor, (outstanding vocalists from the Raisa-studios); Anna Kruetgen, dramatic mezzo; Harry Thompson, tenor; Philip Kinsman, bass-baritone and Arthur Miller, star-baritone of the Herman Devries studios.

Collins, Levy, Reuter Form Triumvirate

The American Conservatory Recital Hall was filled to capacity for each faculty recital in the summer series. Those given by Edward Collins, Heniot Levy and Rudolph Reuter were heard by overflowing audiences. Collins, recognized as a leading American pianist and composer, has a predilection for the modern in music and programmed several of his latest compositions, which he played with great brilliance and unfailing taste.

Heniot Levy, distinguished pianist and composer, is more conservative, leaning towards the classics. His program listed the Thirty-Two Variations by Beethoven, admirably executed, and his own Fantasy for Two Pianos, in which he had the valued assistance of one of his pupils, Beatrice Eppinelle.

Rudolph Reuter, though he does not give himself to creative work, applied his talent in performing compositions by masters in the grand manner.

Mme. Herman Devries' Festival

In years gone by Mme. Herman Devries and her students held their Summer Festival of Song in the Gold Ballroom of the Congress Hotel. But when, a year ago, the hostelry was taken over by the government, this vocal mentor and her pupils found the ballroom of the St. Clair Hotel so successful a substitute as to indicate permanency for the festival in its new environment. Twenty-five students, ranging from the ages of 12 to 26, vied in making the Devries 1943 festival the most outstanding of the series. Mme. Devries enlivened the program with clever announcements, besides giving orchestral accompaniments at the piano.

Hanna Butler Artists before Public

Carol Brenner, lyric soprano of the Civic Opera Company; Lionel Crane, bass-soloist in Leo Sowerby's choir; and Andre Aerne, 10-year-old boy soprano, artist students from the class of Mme. Hanna Butler, have been the recipients of many honors this season and have been invited to appear before numerous clubs this summer.

Chicago Singing Teachers Elect

At their last meeting of the season the Chicago Singing Teachers Guild, re-elected John C. Wilcox, president; John T. Reed, vice-president; E. Clifford Toren, secretary-treasurer; and Richard De Young, Thomas N. MacBurney and Walter Stultz, directors, for the next season beginning in early October.

Kasschau in War Plant

Howard Kasschau, who has been conducting a weekly series of forums for piano teachers at the headquarters of Schroeder & Gunther, New York, is now engaged in a defense plant. He was unable to preside as master of ceremonies at the June meeting.

New Lener Quartet Broadcasts

Jeno Lener arrived from Mexico recently with his reorganized string quartet. The new ensemble was heard for the first time on Aug. 15, when it played for the Treasury Hour program on WQXR. A coast to coast tour is being planned for the coming season.

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Chicago Opera Assured

(Continued from page 3)

eral Finance will make a $200,000 principal payment on that liability. General Finance also owns all the stock, consisting of 101,000 shares of common in the Twenty Wacker Drive Building Corporation, and 9,586 shares of preferred, about 10 per cent of the total outstanding preferred.

Another clause of the agreement provides that a public representative be appointed on the board of trustees of the Foundation and on the board of directors of the building corporation. Warren Buckley, president of the Illinois Bar Association, has been designated to fill both positions.

Even though no further directorial, artistic or managerial executives are definitely known at this writing, there is much satisfaction in Chicago over the present arrangements and future prospects.

NATIONAL COUNCIL OF SIGMA ALPHA IOTA,

meeting in Chicago to lay plans for the coming fraternity year, including the Victory program and arrangements for co-ordinating the general Victory efforts with those of other national organizations in the music field. In addition to the national officers, presidents of the nine geographically divided provinces attended. Left to right, seated: Mrs. Fred N. Wilson, chaplain; Mrs. Paul Bryan, national second vice-president; Mrs. Clarence Sale, executive secretary; Mrs. John B. Davison, national president; Mrs. D. D. Rasco, first vice-president; Mrs. Frank Geimar, treasurer; Marjorie Gallaher, editor. Standing, left to right: Mrs. Louis Sullivan, Mrs. H. C. Weghorst, Mrs. John S. Parr, Mrs. D. A. Vloedmann, Annelle Chandler, Mrs. Edwina Fowler, Mrs. J. Alfred Neu, Mrs. Walter Hutton, all province presidents. Mrs. Bryan formerly was Iota Province president and now will be director of extension. Mrs. Allan Greene replaces her in the former capacity. Elizabeth Campbell, director of finance and one of the founders of SAI, also attended the meeting.

PASSED AWAY

MARIA GAY ZENATELLO, 64, noted interpreter of Carmen and teacher and representative of operatic artists, died on July 29 in New York. Born in Barcelona, she studied sculpture until 16 and then turned to the violin. It was not long before her voice was discovered, however. Raoul Pugno, French pianist, invited her to be associate artist on a tour of Spain. Later she appeared with Ysaye in Brussels. Her operatic debut, as Carmen, was made at the Monnaie in Brussels in 1902. She spent the next year in study with Ada Adiny in Paris. Tours in Europe followed. In 1908 she made her debut at the Metropolitan as Carmen, with Farrar and Caruso. She remained there through 1912, then sang with the Chicago and Boston opera companies. Most of her roles were in French and Italian repertoire. Her pupils included Nino Martini, Hilde Reggiani and John Gurney, and she had represented Stella Roman and Frances Greer. She was married to Giovanni Zenatello, tenor, who also appeared at the Boston Opera and Covent Garden with her. She retired from the operatic stage in 1927. In addition to her husband, a daughter, Giovanna, survives.

BENJAMIN JAMES DALE, 58, British composer, collapsed and died on July 30 in London after rehearsing the British Broadcasting Company orchestra in his Flowing Tide, scheduled for its premiere on Aug. 6. Born in London, he was educated at the Royal Academy of Music. His compositions include a sonata for violin and piano, a Phantasy for Viola and Piano, and two Shakespearean songs for voice and piano. While interned in the Ruhleben Camp in Germany from 1914 to 1918 he wrote incidental music for the play Prunella. He was warden of the Royal Academy of Music and a member of the Associated Board of Royal Schools of Music.

JULES BLEDSOE, 44, noted Negro baritone, died suddenly on July 14 in Hollywood. He was on his way to Texas, his native state, when stricken with a cerebral hemorrhage. Born in Waco, he studied at Central Texas College, Bishop College, Virginia Union University and Columbia University. He received a Bachelor of Music degree in 1918 from Chicago Musical College. In Rome he studied with Parisotti and in Paris with Mme. Bakkers. His concert debut was made in 1924 in Town Hall, New York, and two years later he was heard with the Boston Symphony under Koussevitzky. Mr. Bledsoe created the role of Tizan in the opera Deep River, presented in New York, but it was Jerome Kern's Show Boat which brought him his greatest fame. He repeated his success in the motion picture of the latter work. In opera he appeared in the title role of Gruenberg's Emperor Jones in this country, in Amsterdam, The Hague and Rotterdam. He also was heard in Aida and other operas. He had composed several songs and an African Suite for violin and orchestra.

CARL SCHIFFELER, 52, operatic baritone, died on July 1 in Berkeley, Calif. A graduate of the Cincinnati Conservatory of Music, he studied with Jose Mardones and more recently with Edgar Schofield. Following his debut at Ravinia Park, he toured and then went to Europe, appearing in Germany and France. He returned in 1933 to join the Chicago Opera and to concertize, later singing with the San Francisco Opera. He is survived by his widow, a daughter, two sons and a brother.

GEORGE BLUMENTHAL, 80, producer of plays and operas, died in Monsey, N. Y., on July 23. A New Yorker by birth, Mr. Bulmenthal managed the Harlem Opera House and later the Manhattan Opera House for the late Oscar Hammerstein. He managed the Wagnerian Opera Company for a time in the early 1920's. He is survived by his wife, a son and a daughter.

JOHN EARLE NEWTON, 57, director of the music department at New Jersey College for Women, New Brunswick, N. J., died on July 6 in Highland Park, N. J. A pianist, organist and conductor, Dr. Newton was a member of the faculty also of the Master Institute of United Arts, New York, and conductor of the New Brunswick Symphony Orchestra. His widow, four sons and a daughter survive.

DR. JEAN BAPTISTE BECK, 61, authority on medieval music, and professor of research in Romance languages at University of Pennsylvania, died in Philadelphia on June 23. A native of France, he received his Ph. D. degree from the University of Strasbourg. He had published four volumes of a planned series of 53 containing lyrics of the 12th and 13th centuries.

E. ELMER FISHER, 61, Rochester organist, and brother-in-law of George Abbott, dramatist-producer, died on July 23 in Pittsford, N. Y. His widow, a daughter and three sons survive.

ALFRED LORENZ, 65, assistant concertmaster of the Philadelphia Orchestra since 1937, and a member of the faculty at Temple University's School of Music, died on July 16 in Philadelphia. Born in Halle, he studied at the Royal Conservatory in Leipzig and played for four years with the Gewandhaus Orchestra in that city before going to Philadelphia. His widow and two sons survive.

ALFRED METZGER, music critic of the publication The Argonaut for several years, died recently in San Francisco. He was born in Germany, but had come to America many years ago and for a time conducted his own publication.

WILLIAM BLACKLEDGE, husband of Adele Rankin, conductor of the People's Civic Chorus of Hudson County, and former recitalist, died on July 2 in Jersey City, N. J.

MISCHA LIVSCHUTZ, 48, violinist, former member of the New York Symphony Orchestra, died on July 14 in Chicago.

JULIUS PRUEVER, 69, noted symphonic and operatic conductor and since 1939 professor of conducting and orchestration at the New York College of Music, died on July 8 in New York. Born in Vienna, the son of a Jewish rabbi, Prof. Pruever studied with Liszt, Brahms, Moriz Rosenthal, and Anton Rubinstein. While at the Vienna Conservatory, he turned from the piano to conducting and his career took him through Russia and Germany. In St. Petersburg he conducted the first Russian performance of Tristan und Isolde and later presented the first German offering of Moussorgsky's Boris. Vienna heard Salome in 1907 for the first time under his baton. He had conducted in Berlin and other cities.

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Across the Country

BRUNSWICK, ME.—Frederic Tillotson, pianist, on July 22 gave a recital at Bowdoin College Memorial Hall. He was assisted in Bach's D minor concerto for string orchestra and piano by Lieut. Carl Larsen and Mrs. Edward G. Bridges, violinists; Mrs. Archie E. Brown, violist; and Mrs. Charles T. Burnett, cellist.

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CAMP HALE, COLO.—Corp. Hans Moldenhauer, former director of the Spokane Conservatory, and his wife Rosaleen gave a two-piano recital at the new USO club. Corp. Moldenhauer is planning a music center at the camp. Corp. and Mrs. Moldenhauer were heard recently in a two-piano program at Fitzsimons General Hospital, Denver, Colo.

•

CLEVELAND.—Officers and members of the Victor Herbert Society of Cleveland marked the 65th birthday of the late Ernest R. Ball, song composer, by placing a wreath on his grave in Lake View Cemetery. His daughter, Mrs. E. C. Ingram, is a resident of this city. Officers of the Society are County Prosecutor Frank T. Cullitan, president; County Commissioner Joseph F. Gorman and Leslie Monroe, vice presidents; Dr. Philip Linsey, secretary; James M. O'Donnell, treasurer; and Charles De Harrack, musical director.

•

DETROIT.—Edward Bredshall recently presented pupils in his annual evening of piano concertos in the Small Auditorium of the Institute of Arts. Marcia Tobin, Eleanor Lipkin, Rebecca Sidorsky, Sheldon Sandweiss and Evelyn Gurvitch played Haydn, Mozart, Stravinsky, Liszt and Gershwin numbers with Mr. Bredshall at the second piano for the Stravinsky and Gershwin numbers.

LAKE PLACID, N. Y.—The Lake Placid Club Sinfonietta, directed by Dr. Paul White, of Rochester, opened a series of Sunday evening concerts at Agora Auditorium here on July 18.

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MADISON, WIS.—Before an audience of 4,000 at Camp Randall Stadium, a moving bit of drama occurred on July 12 when Marjorie Lawrence, Metropolitan Opera soprano, was soloist with Dr. Sigfrid Prager's newly organized band. Aided by a cane, 13-year old Caryl Calmis, slowly walked down to the stage, at the conclusion of Miss Lawrence's first group, and presented the diva with a bouquet, and received a kiss. The child was a member of a group of handicapped youngsters brought here from Camp Ada Lorenz.

Igor Gorin, baritone was soloist on July 22 with the Madison Concert Band, Sigfrid Prager conducting. It was his second appearance here. Last season he was heard in the Wisconsin Union Theatre series. Nadia Boulanger, noted French pedagogue-composer-pianist, is continuing her series of lectures on the history of music. Antonio Brosa, violinist, and Ernst Krenek, composer-pianist, gave a joint program on July 18 under the auspices of the University of Wisconsin School of Music and the Wisconsin Union music committee. H. S. N.

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NEWARK, N. J.—Dr. Clarence Cameron White conducted the Newark Community Symphony Orchestra on July 11 in Central Ave. School auditorium in a program which included Beethoven's Symphony No. 1, Dr. White's own Serenade and compositions of Mendelssohn, Grieg, Pierné, Coleridge-Taylor and Hellmesberger. Fanny Taylor sang an aria from Saint-Saens' Samson and Dalila and Ponce's Estrellita. W. N.

WHITE PLAINS, N. Y.—Mikhail Sheyne, Russian pianist, has become executive director of the Westchester Conservatory of Music, succeeding Dr. Elliot Griffic, who resigned. Mrs. Sheyne will act as registrar.

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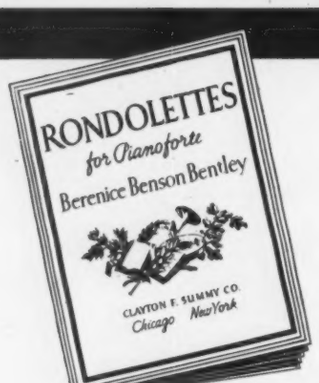
URBANA, ILL.—John David Kraehenbuehl of St. Joseph, has been named the winner of the Kate Neal Kinley Memorial Fellowship at the College of Fine Arts at the University of Illinois. He plans to do graduate study in theory and composition at Harvard University. Eden Nicholas was selected as alternate. He is a member of the St. Louis Opera Company. Both were graduated with bachelor of music degrees at the June commencement.



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Orchestras Ask End of Recording Ban

(*Continued from page 3*)

cians, involve the Society itself in absolutely no cost or expense, direct or indirect; that the cities in which performances will be given shall be approved by the Society in order that they be not cities in which the orchestra may perform on tour during its regular season and in order therefore that free public performances be not offered in competition with the Society's regular performances at which admission is charged; that all programs given in the name of the Philharmonic Orchestra be subject to our approval; that the conductors who shall conduct the orchestra shall be subject to our approval; and that none of the performances to be given under your sponsorship shall be either broadcast, locally or over a network, or in any way recorded.

"I have spoken informally to a number of members of our Board and I believe that if these conditions are complied with, you will receive the Society's cooperation to your project. They have expressed the hope, in which I join, that if the Society cooperates, you will see the importance, for the same ends to which your proposed performances are aimed, to lift the ban which you have placed upon recordings by our orchestra. Your efforts are directed toward bringing symphonic music to persons who might otherwise not have the opportunity to hear it. The recording of the great symphonic orchestras of this country under their famous conductors is also a means of bringing that symphonic music to persons who might not otherwise hear it. In fact, such recordings bring symphonic music to smaller towns and rural communities than even your free performance plan will reach.

"Aside from that, however, I am frank to admit that the Society desires, in fact requires, the royalties from its recordings in order to insure the continuance of the orchestra which you are proposing to borrow. The other great symphonic orchestras of this country are similarly situated. Their very existence is threatened by the loss of recording royalties. I am not now referring to your ban on recording so far as it affects popular bands and popular music. I have personal views on that subject, but they are not concerned with the subject matter of your request or of this letter. My plea to you, and I am sure it will be the plea of the management of every symphonic orchestra in America, is that you will immediately lift your ban on the recording of symphonic music and by so doing contribute to the availability of symphonic music throughout this country in a manner that not even your proposed concerts can accomplish. In addition, we have the word of Army and Navy officers, as well as civilian officials in Washington, that the continuance of recording is necessary for the maintenance of military and civilian morale, one of the primary purposes stated by you for your own concerts."

Copies were sent to the other major orchestras. By the time the letter was mailed to Mr. Petrillo, telegrams approving Mr. Field's position had been received from the Philadelphia Orchestra Association, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the National Symphony of Washington, D. C., the Cincinnati, San Francisco and Minneapolis Symphonies.

Later, the Los Angeles Philharmonic, Rochester Philharmonic and Indianapolis Symphony also wired their approval.

Meanwhile, a suggestion by Petrillo to radio officials that they pay the AFM $18,000,000 over a period of five years, in exchange for which the union would cooperate in securing new copyright regulations, has been turned down.

The Federation, according to Mr. Petrillo is awaiting the next step by the War Labor Board in the transcription dispute. The Board has assumed jurisdiction despite the union head's assertion that his men will not go back to work.

Arthur Meyer has been named by the WLB as head of a special panel to inquire into the facts in the transcription matter. Former chairman of the New York State Mediation Board, Meyer is a member of the New York Regional Board of the WLB. He will be assisted by Henry Woodbridge and Max Zaritsky.

A. Walter Socolow, attorney for the transcription companies, assailed the WLB for not ordering the musicians back to work immediately after assuming jurisdiction. He said that this is the "first time" the Board "has deviated from its sound policy of ordering a suspension of the strike pending a decision of the case on its merits."

Socolow said that such an action "is all the more extraordinary in the present case since Mr. Petrillo announced in advance that he did not intend to comply with any ruling of the board" and the companies are thus placed in a position "of proceeding with what is in effect an arbitration when they have promised to abide by the decision, but the other party has announced in advance that he did not intend to comply with any ruling of the Board."

Broadcasters Assail Move

Neville Miller, president of the National Association of Broadcasters, subsequently assailed the project as "unequalled hypocrisy" and asserted that if Petrillo were "sincerely interested in the welfare of symphonic music, he could, by lifting his ban (on transcriptions) permit the equivalent of hundreds of thousands of concerts." He said that a "substantial part" of the income of symphony organizations comes from royalties on records and asserted that when records were available for homes, schools and radio stations it was possible for "all of our citizens wherever situated" to hear symphonic music. Miller contended that even if the entire $500,000 were expended, it would be impossible to pay the musicians the wages that symphonic managements had to meet.

"The essence of Mr. Petrillo's gesture, therefore, is that he is going to compel some of his members to render free services and the orchestral societies to lend their names and reputations to his enterprise so that he may take unto himself the credit for their services," he added.

He also charged that by "bringing into the communities the performances of the fully employed musicians who had always made recordings," the Petrillo plan contradicted the union's announced intention of aiding needy musicians by insisting upon their employment by radio stations which have been using records and transcriptions.

Roosevelt Credited with Idea

In Washington, President Roosevelt was quoted by White House Secretary Stephen Early as being pleased by the Petrillo plan. Said Early:

"Back in the days of work relief, the President suggested to Harry Hopkins, then head of relief, that the musicians of the country be formed into large orchestras and go through the country playing for people the best possible music. He thought the musicians should go to places which ordinarily do not hear the best music and charge only a nominal admission fee.

"The President has had that in mind for years. When Petrillo called in December, the President suggested to him that the American Federation of Musicians ought to do it entirely free. Petrillo took it up with his union officials and we were recently informed that a budget of $250,000 had been approved to carry out the idea." Meanwhile, Petrillo gave full credit to President Roosevelt for suggesting the idea to him. It was said the opening program may be in Hyde Park, N. Y., the President's home town, with the New York Philharmonic-Symphony as the orchestra.

A petition by 800 men of the Musicians Unity Club, members of Local 802 in New York, was submitted to Petrillo objecting to use of AFM funds to pay musicians already employed.

Cincinnati Opera Has Gala Close

(Continued from page 4)

discriminating that Cincinnati had an opportunity to see and hear the world's finest stars of opera.

Kerstin Thorborg paid tribute to Cincinnati's musicality in a radio interview over WSAI, this being the local station which so generously carried not only interviews but opera performances every Saturday evening. Mme. Thorborg indicated her pleasure in performances before Cincinnati audiences, who not only love music but understand it.

The season introduced a number of artists new in opera here. The bills were notable for changes in casting. Among the best performances were Tosca, Martha, Lucia, Carmen, and the repeat performances of La Boheme, Aida, Faust and Rigoletto.

Storm Delays Tosca

Tosca was delayed some forty minutes by a heavy storm on July 28 which broke before opening time, but the performance that followed was particularly brilliant, with Armand Tokatyan as a new Mario, and Salvatore Baccaloni as a superb Sacristan. Other chief roles were sung, as before, by Tibbett, Roman, Cavadore and Alvary, with Cleva conducting.

Josephine Tuminia, who sustained many of the florid roles successfully, made her seasonal debut on July 14 in Lucia, in a cast including also Conley, Cavadore, Pilotto, Lazzari and Mildred Ippolito, with dell'Orefice conducting. Miss Tuminia won a long ovation for her Mad Scene.

The third Carmen, on July 22, brought the season's bow of Carlo Morelli as Escamillo and Harold Lindi as a new Jose, while Carroll took the role of Micaela, and Coe Glade was the Carmen.

Highlights of the fifth week included the season's first Barber of Seville, with Tuminia as an agile-voiced Rosina, Perulli as the Count, Bonelli as a distinguished Figaro, Baccaloni superb in the role of Bartolo.

All-Star Trovatore

Milanov made an impressive Leonora in Trovatore on July 24, the cast causing something of a furore and including also Thorborg as a splendid Azucena, Bonelli as a superb Count, and Kurt Baum winning new laurels as Manrico. Bidu Sayao made a dainty and beautiful Violetta in a Traviata that also included Perulli, Morelli and Alvary. Marita Farell scored particularly as Marguerite and Nedda.

The season's final week included repetitions of Barber of Seville, with Tuminia, Perulli, Baccaloni, Pilotto and Lazzari; Traviata, with Bidu Sayao, Perulli, Francesco Valentino and Alvary; Rigoletto, with Josephine Antoine, Tibbett, Conley, Heidt, and Lazzari; Aida, with Roman, Thorborg, Lindi, Pilotto, and Moscona; Carmen, with Glade, Tokatyan, Carroll, Valentino and Alvary; and Trovatore, as a finale on Aug. 7, with Roman, Thorborg, Baum, Valentino and Moscona.

Other singers heard in this particularly rich season were: Marjory Hess, Nancy Power, sopranos; Irene Antal, Eleanor Knapp, Maria Orelo, mezzos and contraltos; Claudio Frigerio, Alexander Sved, and Robert Weede, baritones.

Soprano 100% Behind War Drive

Like many artists today, the tiny coloratura, Grace Panvini, devotes every spare moment to singing for service men. Indeed, she recently refused two important engagements to fulfill such a promise. In her case there is a special reason, for her singer-husband, Curtis Rice, is one of the many men in uniform who look forward to just that kind of entertainment. In fact, he will be one of the most enthusiastic spectators at Fort Benning when she sings there in August.

"He is stationed there in Officers' Candidate School," said Miss Panvini, undoubtedly more thrilled by that fact than is her husband. During the entire interview she kept steering the conversation toward him.

"He has distinguished himself as a singer as well as a soldier since he has been in the army. While in England, where he was sent as an enlisted man, he was the soldier selected to sing for Mrs. Roosevelt. Recently he was sent back to the United States for Officers' training. In the infantry," she proudly added.

Breaking in while unobserved this interviewer launched adroit conversational attack. Miss Panvini, before she recovered, was answering questions about herself.

She has just returned from a tour with Sigmund Romberg's company and a concert orchestra with which she was soloist.

"While on tour I sang the Bell Song from Lakmé about 110 times during a period of 21 weeks, in which we gave 135 concerts. That should be a record of some kind."

Though quite young, Miss Panvini has had a lot of musical experience. She was soloist for two summer seasons with the Toronto Symphony, and has appeared in twenty-five performances of

GRACE PANVINI KNITS FOR UNCLE SAM

while in Georgia, where the coloratura soprano is visiting her husband, Curtis Rice, who is completing an Infantry Officer's training course at Ft. Benning.

The Gondoliers, in which she sang the role of Cassilda under the baton of Frank St. Leger. Her operatic appearances include leading coloratura roles with the San Carlo and Cincinnati companies in The Barber of Seville, Rigoletto, Tales of Hoffmann, The Masked Ball, Carmen and La Serva Padrona. Add to that thirty concerts with the baritone Conrad Mayo for Columbia Concerts, solo engagements at the Worcester Festival and numerous radio appearances, and you have a young lady who definitely knows the whys and wherefores of her calling.

There still are ambitions to be filled, however, "I have never sung the complete role of Lakmé." And then, of course, there's a building on 39th and Broadway known as the Metropolitan Opera House. . . .

Human Heads News Syndicate

Photo by Kaiden-Kazanjian

ALFRED HUMAN

Alfred Human has resigned from the Musical Courier to devote himself to the editorship of the Human News Syndicate, a news and press service which he established in 1926, and which has opened headquarters in the Steinway Building, 113 West 57th Street. In addition to supplying newspapers and magazines throughout the country with columns and articles dealing with music, radio and other subjects, he will also serve as consultant on press relations.

Among important posts which he has held was that of "Music Critic of the Air" for NBC on the WEAF and WJZ national networks; and for two years as president of the International Society for Contemporary Music, American Section. He is now president of the New York Chapter of the National Alumnal Association of the Cincinnati College of Music, an institution which recently conferred on him the degree of Doctor of Music.

He leaves the Musical Courier with the good will and best wishes of the entire staff.

Tucson Symphony Manager in Army

John A. McBride, manager of the Tucson, Ariz., Symphony Orchestra, is now in the armed forces. He is a brother of the composer Robert McBride, a member of the music faculty at Bennington, Vt., College, who has received numerous awards for his compositions.

Hudson Opera Group Plans Monthly Series

UNION CITY, N. J.—With the performance of the "operatic twins," the Hudson Grand Opera Association concluded its first season. Six operas were given, Traviata, Barber of Seville, Boheme, Rigoletto and the double-bill of Cavalleria Rusticana and Pagliacci. Artists presented included Vivian della Chiesa, Nino Martini, Angelo Pilotto, Doris Marinelli, Nicola Moscona, Marita Farell, Norbert Ardelli, Carlo Morelli, Christina Carroll, Lorenzo Alvary, Robert Weede, Bruno Landi, Giovanni Martinelli, Marjory Hess, John Garris, Wilfred Engelman, Florence Kirk, Sydney Rayner, Alfred Chigi and Irene Antal. Thomas Philip Martin conducted.

The association, a non-profit organization, plans to present a monthly performance next season. In addition to standard repertoire, at least one work will be given in English. John H. Schuster is president; Michael De Pace, advisory director, and Mr. Martin, musical director. N. M.

Sittigs End Camp Tour

Margaret Sittig, American violinist, and her father, Frederick V. Sittig, pianist-accompanist, have returned to New York after a Southern tour which included appearances at camps, air bases and Army and Navy hospitals. In Palm Beach, at the Navy Convalescent Hospital, their audience included four Admirals and several captains. Among the former was Rear Admiral Good, one of the commanders in the Pacific naval engagements. At Morrison Field Air Base, the soldiers' publication, Flight, commented that she had overcome "all resistance with her violin and bow after coming here on wings of song instead of using a B17." At the Avon Park, Fla., bombing range, a 45-minute encore recital was given when the Mendelssohn violin concerto and several Bach piano numbers were requested.

Helena Bliss in Opera

Helena Bliss, soprano, has been engaged for leading roles next season with the Philadelphia Opera.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

Two Midsummer Night concerts in Brookside Park, Pasadena, were presented by the Janssen Symphony Orchestra on July 18 and 25. The open air theatre, clinging to the hillside above Arroyo Seco and set in a grove of spreading trees, proved a charming place for music.

Werner Janssen conducted masterfully. He always contrives to elicit a remarkable clarity and definition of phrase that makes his interpretations clean cut while still affording the freedom that is the essence of true artistry. Tonal colors were expertly balanced and deftly shaded. The 60-piece orchestra, a quarter of whom were women and all of whom were chosen from the best studio players responded sensitively.

Szigeti Is Soloist

Violin soloist on the first program was Joseph Szigeti, who gave the Mendelssohn Concerto. Schubert's Eighth ("Unfinished") Symphony, the Overture to Rossini's William Tell, Strauss' Blue Danube Waltzes, Debussy's Clair de Lune and Jerome Kern's Scenario on themes from Showboat completed the list.

On the second program the fine synchrony and artistic delivery of Luboshutz and Nemenoff were displayed in two movements of the Mozart E flat Concerto. American item was William Grant Still's pictorial "Old California" Suite. The English horn solo in Sibelius' The Swan of Tuonela was exquisitely rendered by Charles Strickfaden. In addition were the Beethoven Jena Symphony, Max Steiner's pleasing Symphonie Moderne and items by MacDowell and Johann Strauss.

Thomas Sings

John Charles Thomas was given an ovation for his magnificent singing on the Hollywood Bowl program of July 6. His perfectly placed and focussed voice made much of arias of Verdi, Berlioz and Massenet, and songs by Mallotte, Martin, Wolfe and Strauss. Vladimir Bakaleinikoff conducted skillfully, giving Prokofieff's intriguing Classical Symphony, Milton Rosen's Vintage 39, and items of Mendelssohn and Tchaikovsky. Victor Young conducted for the singer.

Under Bruno Walter's expert baton on July 8 were the Beethoven First Symphony and Egmont Overture and the lyrical Dvorak Fourth Symphony. All were delivered with experienced finesse. On July 9, Oscar Levant proved a passable piano soloist in the Gershwin Concerto, while Bakaleinikoff gave a light program of Offenbach, Gliere and Saint-Saëns.

Soldier Soloist

Pvt. Leonard Pennario on July 11 gave a virtuoso presentation of the last two movements of the Rachmaninoff Third Concerto with expressive tone and poetic imagery. Erno Rapee conducted, giving colorful interpretations of works by Weber, Granados, Strauss, Borodin and Enesco.

Violin soloist Miriam Solovieff pleased Bowl auditors with the Lalo Symphonie Espagnole on July 18. Piano soloist Richard Tetley-Kardos displayed a beautiful tone and technical facility in the Franck Symphonic Variations on July 25. Bakaleinikoff conducted Still's Black Belt Suite, the composer taking bows from the stage, and numbers by Grainger, Strauss, Pierné, Ippolitov-Ivanov and Brahms.

Arrau in Bowl Bow

Claudio Arrau made his Bowl debut July 27, showing lovely piano tone, imbued with warmth and color, and facile technique in the First Concerto of Brahms and a piano solo group. Bakaleinikoff supplied a well balanced orchestral accompaniment and won plaudits in the Tchaikovsky Italian Caprice and Beethoven's third Leonore Overture.

Bruno Walter returned to the podium July 29 to give a superb reading of Wagner's Prelude to Act I of Lohengrin, the Bacchanale from Tannhäuser and the Prelude and Love Death from Tristan and Isolde. The Tchaikovsky Fourth Symphony was finely executed, but Brahmsian rather than Slavic in interpretation.

Rozsa Conducts

Miklos Rozsa appeared as both conductor and composer on Aug. 1, handling the orchestra with expert skill, and achieving in his works a personal idiom that is modern and progressive yet melodic as well. He offered an adyllic Pastorale and his atmospheric Jungle Book suite, the narration oratorically read by Richard Hale.

Well done were the Ravel Bolero and items by Berlioz, Borodin and Weber. Negro soprano Anne Brown was soloist, her voice especially suited to excerpts from Porgy and Bess and a Spiritual. She was heard also in Massenet arias.

Golden West Opera Group Series

The newly formed Opera Association of the Golden West made its bow in three productions in the Philharmonic Auditorium July 30 and 31. Production director Vladimir Rosing, who took over only a few days before, gave excellent staging under the circumstances.

Aldo Franchetti conducted Carmen with authority and skill. The Carmen was Lisa Jouravel. A colorful Micaela was sung by Laura Saunders, a ringing Don Jose by Tandy MacKenzie and a rousing Toreador by Rodolfo Hoyos.

In the inevitable twin bill of Cavalleria Rusticana and Pagliacci, MacKenzie scored again with a dramatic Canio and a touching Turiddu. Cathryn Caligari sang a pleasing Santuzza and Lola Bori made an attractive Nedda. Hoyos was a fair Tonio.

Tall young Jerome Hines captured honors as Mephistopheles in Faust with a fine basso and excellent acting. Jean Forward made a pleasing Marguerite, George Burnson was applauded as Valentine and David Laughlin sang the title role.

Meremblum Symphony Heard

The Meremblum Symphony Orchestra appeared on a varied program in the Santa Monica High School, Aug. 1. Under the able baton of its founder and conductor, Peter Meremblum, it showed to advantage in a movement from the Brahms First Symphony and excerpts from Rimsky-Korsakoff's Capriccio Espagnole, with Concertmistress Dorothy Wade showing lovely tone in the solo.

Shura Cherkassky's splendid pianism was evinced in Chopin and Scarlatti. John Raitt brought down the house with Figaro's air from the Barber of Seville in an excellent English translation. Martha Manners, Gloria Jean and Anthony Marlowe contributed selections and Lionel Barrymore concluded with a brief address on democratic ideals. Beth Sholem Temple sponsored the event.

Goossens Returns

Eugene Goossens returned to Hollywood Bowl Aug. 1 with a popular program highlighted by Sanjuan's lively Cuban dance from Liturgia Negra. An emphatic hit was scored by Violin Soloist Eudice Shapiro, who offered the romantic Concerto of Conus with affectionate tone, secure intonation and technical assurance.

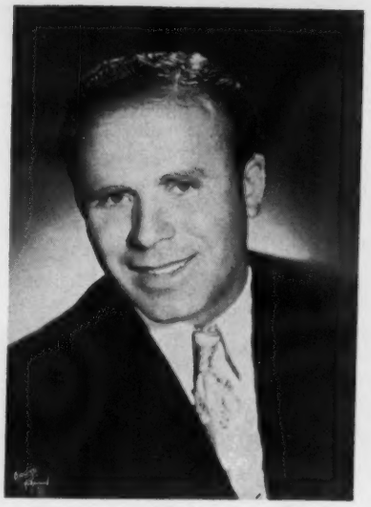

Photo by Bruno of Hollywood, N. Y.
PASQUALE FORTUNATO,
pupil of Enrico Rosati, sang Rodolfo in a performance of La Boheme recently at Asbury Park, N. J.

BALTIMORE

BALTIMORE, MD.—This city's first All-Gershwin concert was given under the auspices of the Board of Municipal Music on the night of Aug. 4 before a crowd of over 9,000, overflowing the wooded slopes surrounding the Music Dell. A special platform was erected for the 80 musicians of the combined City Park and Municipal Bands. The concert, under the direction of Robert P. Iula, executive secretary of the Board, was such a success that plans were immediately made to give a similar one next year.

The two-piano team of Dorothea Frietag and George Bauer, First Class Seaman, USCGR, scored a hit in Gershwin's Rhapsody in Blue, conducted by Mr. Iula. A similar ovation was given to the young Baltimore soprano, Dorothy Dittmar, who was heard in Summertime from Porgy and Bess and other Gershwin favorites. Robert V. Lansinger, head of the Municipal Band, and Omar P. Steinwald, director of the Park Band, alternated in conducting the massed musicians. Community singing was included.

The Municipal Department of Music's first special outdoor concert was given successfully at Druid Hill Park on the night of July 15, when the soloists were Carolyn Long, soprano, and Robert Scheck, tenor. In a program of light opera selections, these young singers achieved a real success and were forced to give several encores.

Increased audiences are the rule at the summer concerts this year and the concerts are doing much to provide relaxation for a population largely city-bound during weeks of torrid weather.

Peabody Concerts

The Peabody Summer School, Frederick R. Huber, manager, completed its four Sunday night recitals, given to large audiences. Opening with Fraser Gange, baritone, and continuing with Austin Conradi, pianist, Charles Courboin, organist, and Pasquale Tallarico, pianist—all members of the summer faculty—the concerts provided a great deal of pleasure to music-lovers in search of summer fare.

The chamber music concerts at the Baltimore Museum of Art are being continued, following a gift from an anonymous patron, when poor attendance threatened the continuance of the series. The Homewood Quartet, assisted by Richard Goodman, pianist, is being heard on Tuesday during August.

GUSTAV KLEMM.

English Don Pasquale Sung in Philadelphia

(*Picture on page 26.*)

PHILADELPHIA.—An English version of Don Pasquale was sung by students at the Academy of Vocal Arts on July 13. The cast, Marjorie Wellock, Angela Carabello, Sally Moore, Thomas Glennon, Valfrido Patacchi and Walter Pfannenstein, also provided the translation and built the scenery, while other students made up the chorus. Most of the staging was under the direction of Dr. Herbert Graf in the operatic acting classes. Mr. Glennon, as Malatesta, was making probably his last appearance before being inducted into the army. The English version of the comic opera added to the enjoyment of the audience. Particularly well received was the second act trio and Ernesto's serenade in the third act. The enthusiasm of the young artists matched the light-hearted charm of the music.

N. L.

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Guenther Warns Against Cheap "Candy" And Indigestible Fare, in Child's Music

By DR. FELIX GUENTHER

Unlike today, in former times children did not have much occasion to become familiar with great music. They sang in school, they heard people sing and play popular tunes,—and sometimes, perhaps, they would listen to an open-air concert of a band. Unless their parents were music-minded and gave them the opportunity to get acquainted with better music, they were, and remained, only moderately interested in music—excepting, of course, those rare children who found music in themselves.

Thus, in most cases, the music teacher was the first one to introduce the children to music. His first task was to make his pupils know that music, as an Art, existed, and what it meant for mankind. Sometimes the teacher succeeded, more often he failed. The majority of children disliked the music lessons and dropped them after a while.

Today's children grow up with music. Acquaintance with music is no longer the result of special instruction. It is unavoidable! Radio, records, movies, and certainly the school's interest in music are the sponsors today of a music-conscious youth. But still the majority of children do not like the music lessons they get, and still many drop them after a time. No one can deny this fact, but what can be done to improve this unpleasant situation?

Banishing Boredom

One source of the failure of music pedagogy has always been the boredom of the beginners' lessons. After recognizing this truth we started to have amusing music lessons. Methods avoiding over-emphasis of technical difficulties found a certain success. They tried to make themselves appropriate to the children's psychology. They used, instead of scales and exercises, little tunes and amiable melodies. And indeed, the children liked them. But still the majority drop their music lessons. What is the cause of that?

The fault lies, I feel sure, in our methods of selecting the right teaching material. Formerly without knowing whether the child would and could have the abilities to love music we killed this love because we bored the children, instead of giving them pleasure, with music. Now we kill the love for music because we give them so much musical candy—cheap candy—that after a time they get sick of it.

Avoid Cheap Sweets!

Don't forget: children of today grow up with music. They listen to opera and symphonies; and even if they listen to jazz only, they get a very keen sense for modern harmonies and rhythms. They feel, without knowing, that there is something behind music. And they simply don't believe that all this poor junk which was born only because of its possible educational value, and which is lacking in any deeper meaning, is music. And since they can't believe in it, they also cannot like this music. Therefore they drop it.

Give the children good music and appropriate music. Introduce them into the wonderland of music with real music only and not with substitutes. Forget to give them the "charming" and "pretty" pieces.

Forget, also, to try to make them play music they can't understand. What, for instance, does a Sonata or a Fugue mean for a child? Does a child really care for the wisdom of musical forms? If, after a year or, your pupil seems to

DR. FELIX GUENTHER

be ready for Mozart, why give him a Mozart Sonata?—and then be surprised because Junior doesn't like it! How can he like it, not knowing what such music means?

Combining Worth with Simplicity

There is not a single one of the great masters who did not write short and expressive pieces. Why use bad pieces by a musician of inferior qualities if Mozart, Beethoven, Schubert offer you valuable material? Have your pupil find the style of the master, have him feel the spirit of his music—then, after awhile, the student will be prepared to get into the sense of formal music.

Why bore your pupil with Bach's Inventions? He is not ripe to understand them. Give him the same pieces Bach himself gave his young wife, Anna Magdalene, when he first started to teach her to play the piano. Here you have a perfect example of teaching material for the second grade as it should be.

And why not give your students,—modern students, well familiar with modern musicality,—modern pieces? Many of the great modern masters have written the most wonderful and easily playable music for children.

Children Are Critical Today

Either we expect too little from the pupils and give them poor music to play (the children resent that), or we want too much and give them music that is too difficult to be understood by average children (the children resent that, too). You cannot make our children believe that Czerny's pieces are valuable Music. And, likewise, do not expect the children to believe that the ancient and contemporary composers in the style of Trehde or Lichner wrote worthwhile music. The children of today know better. They grow up with a sense for music.

All a teacher has to do is not to underrate—but also not to overrate—his pupil's ability. Why not start with folk-tunes? Then continue with dance pieces (there are quite a few hundred of them by the greatest masters).

Make your pupils first love music. Once they love music they will find how to understand it. The future of music depends solely on the talents of the teachers to make their students fall in love—with Music!

Dr. Felix Guenther, while studying piano at the Vienna Conservatory, made his living playing cello and percussion in small orchestras, and by accepting orchestrating commissions and coaching engagements. He later toured around the world as accompanist to noted artists. After conducting at several opera houses in Germany, he was trained in musicology and acquired his Ph.D. in 1913. Successively, Dr. Guenther served as first musical director of Radio Berlin, and of the Lindstroem Record firm in that city. He then became head of the Music Department of the People's University of the City of Berlin and wrote books on Schubert and Mozart.

After his arrival in the United States, he was immediately engaged to do arranging for the Edward B. Marks Music Corporation, and a short time later he was made editor of this firm's Standard and Educational Department. Dr. Guenther was formerly associated with Queens College and is now lecturing at New York University and at Connecticut State Teachers College. More than 200 of his works, compositions, transcriptions and orchestrations, have been published in the United States. An important part of his present activity is devoted to lecturing before various music teachers' societies.

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N. Y. City Plans Centre for Music

(Continued from page 3)

A schedule covering a whole musical season will be arranged for the municipal orchestra. In particular, a series of special concerts for children on Saturday mornings is being planned. Festivals presenting school groups are a possibility. Operatic and ballet organizations from other cities may intersperse the orchestral program. Concert and theatrical managers are also seeking to arrange for musical and theatrical attractions under their guidance to appear in the auditorium.

The Board of Estimate has voted $65,000 to make necessary alterations.

Several plans were disclosed on Aug. 2 by Newbold Morris, president of the City Council and chairman of the board of directors of the City Centre of Music and Drama, Inc., which has leased the building from the city. Mayor F. H. LaGuardia is president of the directors, Gerald Warburg vice-president; Almerindo Portfolio, treasurer; and Mrs. Arthur M. Reis, secretary.

Mr. Morris also is chairman of the executive committee, which includes Morton Baum, Howard S. Cullman, William Feinberg, Robert Edmond Jones, Macklin Marrow, Elmer Rice and Frederick F. Umhey. Other members of the Board of Directors, in addition to the executive committee are Joseph Curran, Justice Hubert T. Delany, Lillian Gish, Adolph Held, Helen H. Hull, Comptroller Joseph D. McGoldrick, George V. McLaughlin, Jacob S. Potofsky, Ruth Pratt, Jacob Rosenberg and Deems Taylor.

How Attractions Will Be Chosen

In an interview with the Musical Courier, Mr. Morris revealed that the group will function as representative of the public, similar to the manner of the directors of the Metropolitan Museum of Art, the New York Public Library and other institutions which use city-owned property. He frankly stated that the plan is an "experiment whereby all the people of the city may share in the enjoyment."

Since the proposal was first announced, Mr. Morris said, inquiries have come from managers of artists, opera companies, choral groups, ballets and dramatic producing companies. Furthermore, schools, orchestral groups and teachers have sought information as to a lease of quarters.

He stated that the corporation which has been formed will be agreeable to their tenants sub-leasing to others, so that the entire building may become a centre for the arts in its fullest sense. Even radio officials have expressed interest, although to what extent they would use the premises is not yet decided.

Mr. Morris said that many figures prominent in the theatrical world as impresari have applied for the place as managing director. No appointment has been made thus far.

Erb Conducts N. Y. U. Concert

Dr. John Warren Erb conducted the orchestra at the annual summer concert of the New York University School of Education on Aug. 11. The chorus also participated under the baton of Prof. Luther W. Goodhart.

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The author's intention is "to provide beginners with a knowledge of rudiments and to help them put the knowledge on paper." He has compiled a series of one-page lessons, allowing space for the working out of each lesson by the student. With a short explanation at each lesson, the work may be assigned to be done at home. Each book consists of thirty-two pages and is good material for private or class instruction.

AT THE PIANO, Book Three by Bernice Frost. Boston Music Co. $1.

This book meets the expectations of the teacher who has used the author's previous books and pieces. The promise to both teacher and student is fulfilled in original numbers, arrangements and well chosen examples from the standard piano literature. Sound pedagogy and an understanding of teachers' problems characterize this welcome addition to teaching repertoire.

FOR PIANO SOLO

BRAZILIANA AND MECHANICAL MEN, by Mark Nevin. Schroeder and Gunther, Inc. Each 30c.

Two new numbers of third and second grade, respectively. Dedicated to our good neighbor in South America, Braziliana is an expression of life in the great republic to the south. Its changing tempos and varying tone colors provide an experience in interpretation. For the second grade student, Mechanical Men is a study in rhythm as well as a recital piece in modern style. Twice the mechanical men threaten to get out of hand but are finally controlled by man, their master!

THE ELEPHANT RIDE, by Renée Miles. Carl Fisher, Inc. Grade 2A. 25c.

Words augment the music in the description of an elephant ride, as for example "How he sways from side to side." The preparation of the left hand for its changing positions is a problem which may be worked out separately. The appeal to the student is enhanced by the slowly moving melody and the illusion of the ride which comes under the heading of fun.

JUMPING ROPE, by Victor Landau. G. Schirmer, Inc. 30c.

The simple harmonic structure of this first grade piece may be turned to advantage. After learning the six cadences the remaining work will be found easy. May be used to introduce staccato chord study.

RIDING ON A BUFFALO, by Genevieve Lake. The Willis Music Co. 30c.

It is often difficult to find a piece for the very young beginner. Here is one with a single melody line written in large notes. The accompanying words, which may be sung, are full of appeal for a young child, and he may study this piece during the first few lessons.

DEXTERITY AND FREEDOM OF STYLE, by Cuthbert Harris. The Arthur P. Schmidt Co. 75c.

Most students prefer to acquire the greater part of technic through the playing of pieces or short studies in the form of pieces. On completing and reviewing these six third year studies devoted to technical advancement, a real step upward will be noted. The author has given them no names, but this is no drawback to our young pianist, who will be glad to supply them.

SWING OUT, modern transcriptions of old favorites by Stanford King. Harold Flammer, Inc., Grade III. 60c.

The author has taken nine well known pieces and arranged them in syncopated rhythm. This book solves many problems for the teacher whose students ask for popular music. The greatest asset of the book from a teaching standpoint is its value for rhythm training.

SCHOEN ROSMARIN, by Fritz Kreisler, arranged for third grade piano solo by Leila Fletcher. Charles Foley Co. 50c.

This familiar number has long been a favorite on both violin and piano programs. The new arrangement brings it within the reach of the third grade student. A technical point is the precise performance of staccato passages.

MEET MODERN MUSIC, edited by Esther Abrams. Mercury Music Corp. In two parts. Each 75c.

This collection of easy, original piano compositions of great composers comes at a time when many teachers are giving thought to the place of modern music in the complete teaching program. Presented are Bartok, Gretchaninoff, Satie, Stravinsky and many others. Musical talent and taste are very unequally distributed, so that while the exceptional student may begin the study of part one at the end of the first year, others must wait for the second year or later for best results.

SLEIGH-BELL TIME, by Dorothy Gaynor Blake. Clayton F. Summy Co. 35c.

A third grade piece for children and older students. The sound of bells is unmistakable here, woven into a lively, happy melody. The alternation of crisp staccato with short slurred groups should be noted and accurately done. Phrasing well executed in the early years means a saving of time and trouble later.

ZIGEUNER, by Noel Coward, arranged for piano solo by Henry Levine. Harms, Inc. Grade 3C and 4A. 50c.

One of the Gotham Series, this arrangement is a good example of teaching pieces chosen from those popular melodies which have a lasting appeal. None of those qualities which endear it to the American public has been lost. For the student, it furnishes experience in legato melody playing and the tempo rubato.

WOODLAND, Intermezzo by Felix De Cola. Edward Schuberth and Co. 50c.

Two pages, grade 2C or 3, in the key of B flat, ¾ rhythm.

Musical worth and teaching value are combined in this piano solo. Its chromatic harmonies are modern and pleasing. A rotary movement of the arm should be used in playing the large broken chords of the bass accompaniment.

FROM GAY VIENNA, by Vaslav Kahall. The B. F. Wood Co. 30c.

A singing tone for the melody, which is found in the soprano voice, is the key to the performance of this third grade waltz. The simplicity of the piece will allow the student to devote attention to shading of tone and interpretation. As its title indicates, there is a real Viennese flavor, at times reminiscent of the waltzes of Johann Strauss.

THE MARIONETTE BALLET, by Cleo Allen Hibbs. Volkwein Bros., Inc. 30c.

The sustained bass tones with the light and graceful melody make this piece a useful study in legato touch. Both first and second sections are consistently easy and the entire two pages will be played by the average second year student with ease and enjoyment.

PIANO DUET

SOLDIERS ON PARADE, piano duet by Lloyd-Montrose. Theodore Presser Co. 25c.

A short typical march tune for two second grade students—preferably boys. By the strict observance of the natural accents of a march the younger student may be prepared for the more complicated rhythms to be encountered later.

FOR 2 PIANOS, 4 HANDS

VALSE SENTIMENTALE, by P. I. Tchaikovsky. Arranged for two pianos, four hands, by Ralph Berkowitz. Elkan Vogel Co., Inc. Set of two copies. $1.

In this clever arrangement of the familiar waltz, the two pianists share honors. This results also in sharing of the technical problems. Good fourth grade students will enjoy this number. Its twenty lines, or about four pages, of playing for each performer make it a convenient length for the teacher who wishes to present a number of students in one recital.

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Pupils' Recital

I am planning a pupils' recital for early fall and I find if I include all of the pupils, which I must do, the program will run about two hours. Is this too long for a pupil's recital?

E. M.

Two hours is decidedly too long for a pupils' recital. Divide your students into two groups and give two programs. If there are advanced pupils you wish all of your patrons and friends to hear play, place them on both programs with the same or different solos. You might also add some ensemble numbers for variety.

Phrasing

An older pupil, who studies very carefully, has been giving me much concern over her phrasing. I feel that she is too careful (if such could be possible); as a result, she loses her rhythm and the melody is "chopped up." Do you think I have made her over-thoughtful of phrasing? P. S.

I doubt if you have over-emphasized phrasing, but your pupil, being of the extremely careful type, has simply exaggerated the phrase markings. You can easily correct this by selecting pieces with long phrases, legato and slow tempos. Also choose some solos with left hand melodies (also long phrase lines). Since you do not mention the grade of music this pupil is playing, I cannot give you the names of any solos, but if you will write me again, I shall be glad to send them to you.

Sonatinas

I have always used many sonatinas in my teaching but I have often given the last or second movements before the first. Recently a well-known musical authority told me I was losing the value of the sonatina by not presenting the movements in order. Should I discontinue this procedure? G. L.

I do not like to disagree with anyone, especially a well known musical authority, without first having discussed the subject with them personally, as I have found so very often that to disagree is to misunderstand. However, continue to teach the easiest movement of the sonatina first, as you have been doing. When all movements are learned, it is well to play and study the sonatina as a whole. I often teach just one movement for some particular purpose, and certainly do not feel that it is an unmusical procedure.

Metronome Markings

Are the metronome markings of some of the intermediate teaching numbers by contemporary composers not too fast? I find that my average pupils cannot play them at the set tempo. Have I been making a mistake to let them play them more slowly? V. K.

You have made no mistake in allowing the pupils to play these pieces more slowly, since, from what you say, they could not play them any faster, but you have made a mistake in choosing these numbers at all. They were no doubt too difficult for the pupils. Pieces can look so easy until you observe the metronome markings; only then do you sometimes sense their difficulty. Composers decide upon the tempo of the pieces with great care, and you should observe these markings at all times.

Arrangements

Do you like using the simplified arrangements of the classics and other well-known compositions? M. L.

For the serious and talented pupil who can some day play the original, I would not approve of arrangements. With a pupil who is studying less seriously—an older pupil in particular—I find the arrangements useful. Be sure you select good arrangements.

Two-Piano Playing

Two-piano work has given several of my students renewed interest in their piano study, but I have two young ladies who now wish to study nothing but two-piano literature. They have firmly, but good-naturedly, refused to practice on the other music I give them. I have been really annoyed about this and wonder if I should make an issue of it? R. L.

I am sure you are tired from a busy season or you would not be annoyed with these two musical young ladies. After all, they were good-natured about what they wished to do. Give them some of the interesting solos with second piano accompaniments, and you will accomplish what you both want. They will be building a good repertoire which they can play when there is only one piano; and, if not now, they will appreciate this later.

Bach

Which Prelude and Fugue of the Bach Well-Tempered Clavichord would you teach first? P. W.

I usually teach No. 10, in E Minor, first. The Fugue, being in two voices, is a good introduction to the others.

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Six and seven year old members of the Rhythm Orchestra at the Children's School of Music, Atlanta, Ga., reading an orchestral score in time to their teacher's piano accompaniment. The group is giving an exact rhythmical equivalent of the string section part in a symphony orchestra playing a work by Mozart.

Photo by Bill Wilson, Atlanta Constitution

Wedding Day

I am to play the Lohengrin Wedding March for a wedding next month, and I would like to know at what tempo to play it. J. K.

The bride may have something to say about the tempo at which she wishes to march to the altar, but if not, you will find 76-108 to a quarter note a good tempo, stepping on the first beat of the measure only.

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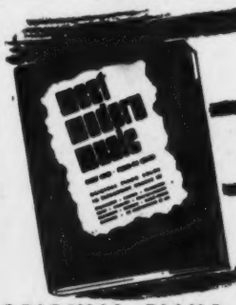

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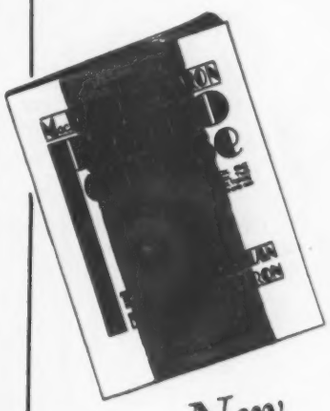

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NEW PUBLICATIONS INCLUDE TIMELY BOOKS

BOOKS

THE HISTORY OF MUSIC IN PERFORMANCE, by Frederick Dorian. W. W. Norton and Co., Inc., New York. $4.

The salient fact about this book is that it is the first of its kind in English, as far as this reviewer knows. Dr. Dorian, starting with the Renaissance, has attempted to throw light upon how musicians performed the works composed in their day. With so much ground to cover, the author is forced to *glissando* over certain periods. It is his thesis that to interpret faithfully any given piece of music, an objective approach must be stressed, with the "interpreter leaning on the trained knowledge of the true guardian of the authentic style." The value of the book is not so much in the conclusions it draws as in the material it presents. The latter is absorbingly interesting. Figures like Monteverdi, Philipp Emanuel Bach, Jommelli, Hanslick, Lully, Rameau, and others are treated not as museum pieces but with the scholarship and dignity those great men deserve.

A SHORT HISTORY OF MUSIC, by Donald N. Ferguson. F. S. Crofts and Co., New York. $4.50.

In 500 pages, the author has done a good work by compressing his subject into essentials and yet amplifying his factual presentment with general analyses of styles, periods and tendencies, and giving interesting personal data about the composers. Complete survey is made of the musical picture from the earliest days of ordered tone to the current moment. The Ferguson volume is suitable for class and studio use, yet makes a handy reference source for lay music-lovers.

MUSICAL INTERLUDES IN BOSTON, 1795-1830, by H. Earle Johnson. 366 pp., illus. Columbia University Press, New York. $4.

As the preface by Otto Kinkeldey to Dr. Johnson's animated and charming record of early American music-making relates, this era "cultivated the ground" for later important developments. After the restriction of music to churches, there was a surprising activity in the theatres, which had only lately been revived after the long dominance of Puritan ideals. There were ballad operas, incidental music to plays, concerts, some of them given by European visiting artists, and great versatility by a little group of resident musicians, such as Graupner, who founded the first orchestra, the Philharmonic Society in 1809, and on his printing press struck off many works by other composers which vividly recreate the period for us.

Although we have had valuable studies of the era by such men as Sonneck, this book goes into more detail and concentrates on picturesque aspects of a single city. A product of the most accurate research, it includes pictorial material, newspaper reviews and programs of the day, chapters on early publishers, dealers and teachers, a list of Graupner's many publications, and a complete list of works copyrighted by the Boston District Court from January, 1791, to September, 1827. Besides making sprightly reading, it is a treasure trove of early Americana, and in its field perhaps the most complete publication issued to date.

THE LIFE AND WORKS OF BEETHOVEN, by John N. Burk. Random House. 481 pp. $2.75.

The program annotator of the Boston Symphony has given us a book in two parts, the first going chattily through the chief events of the master's life, with a copious use of anecdote. The human figure emerges quite vividly, though in some instances shorn of the "Olympian" qualities, especially where the frequent quarrels of the composer with various persons are related. The second half is devoted to analysis of the chief works, doubtless in part a reproduction of the writer's symphonic notes, done in detailed fashion, with many musical quotes. The only illustration is the well-known crayon portrait of the composer by Louis Letronne. At the end is an exhaustive list of phonograph recordings.

Keyboard Works by American Composers

THREE PRELUDES, by Daniel Gregory Mason. Edward B. Marks Music Corp., New York. 60c.

Three brief works of contrasting character. The first, *"con fantasia, quasi improvista,"* is the most substantial—with well-marked theme, of somewhat pensive sort, and free-flowing and richly harmonized passage work; the second, *triastamente ma con moto,* is a wry waltz-like movement, suggesting Scandinavian influence, charming in color and well-made form; the final one is simple, vivid, expressively harmonized in the Romantic manner, with a *soupçon* of Brahms inflection. All are of moderate difficulty.

SKY LINE, op. 34, No. 1, by Edgar Stillman Kelley. Composers Press, Inc., New York. 50c.

An extremely suggestive piece, marked "slowly and mysteriously," designed to picture a calm sea at night and "as one approaches land, the silhouette of a vast city." Written on three staves, it is original both in its design and feeling. First issued in 1916, copyright has been newly assigned.

PATTERNS, by Maxwell M. Powers, Mercury Music Corp., New York. 60c.

Three sections, Sarabande, Allemande and Gigue, based on antique forms, but embodying many aspects of modern composition, including "linear counterpoint," make up these interesting works. The composer, 32 years old, studied with Elwell and Luening, and is a product of both Cincinnati Conservatory and the Cleveland Institute of Music. For modern music enthusiasts who wish simple pieces in this idiom, these are excellent.

MINUET, FROM SUITE GROTESQUE, by Isidor Achron. G. Schirmer, Inc., New York. 50c.

Set dance patterns, with some lugubrious harmonization, mark this spirited and characteristic piece. There is considerable atmosphere, suggesting a gambol of gnomes. Rapid chromatic cadenzas at the close sweep up from the bass to the treble, in which the left hand covers an especially large terrain. Of moderate difficulty.

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students in Philadelphia. Left to right: Thomas Glennon (Malatesta); Valfrido Patacchi (Pasquale); Marjorie Wellock (Norina) and Walter Pfannenstein (Ernesto). (Story on page 22.)

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REST HERE IN PEACE; J. S. Bach, freely adapted for piano by the late Frederick Dawson. Oxford University Press; Carl Fischer, Inc.

This is the final chorus from Bach's Passion According to St. John, the material treated with fine regard for its beauty, stateliness and devotional eloquence. Moderate performers with a good grasp should find no difficulty in this selection.

SONGS

DEAR FRIENDS AND GENTLE HEARTS; words by Countee Cullen; music by William Lawrence. Chappell & Co., Inc., New York.

Based on a scrap of poem found in Stephen Foster's pocket after his death, the words of the title have been set most movingly in a song that traces the progress of all of us through life. It begins with a rocking motive as the baby opens its eyes on the world, then progresses through a more passionate section depicting the "flames" of youth, and ends in a simple passage about death surrounded by "dear friends," the rocking figure reappearing at the end. The two Negro writers have doubtless found in Marian Anderson an able interpreter. Range, C to E flat.

TROUBADOUR'S SERENADE, words by Paul Tripp, music by Maurice Krumbein. Chappell & Co., Inc., New York.

Irresistible for a buoyant male singer is this highly spontaneous and romantic song, in which the troubadour calls on his shoemaker and draper to fit him out well as he is "off to meet his bonny lass." There is a poetic interlude when he meditates on how he will address her and decides to "find me a flower . . . white and clean" and "offer my love on bended knee." The song is highly artistic and has popular qualities, too. Range, C to E.

SONGS OF THE CLOWN (from Shakespeare's Twelfth Night), by Erich W. Korngold, Edward B. Marks Music Corp. $1.25 except in Canada.

There are five numbers in this collection, listed as Op. 29, by the noted Austrian composer now active in California. They are: Come Away, Death; O Mistress Mine; Hey, Robin; Adieu, Good Man Devil; and For the Rain It Raineth Every Day. The first, somewhat lugubrious in style, achieves this mood by swift alternation between major and minor modes. The second, in contrast, is rhythmic and fetching. A minuet with syncopated figures marks the apostrophe to the Devil. A two-note figure describes the insistence of the lover as he queries the robin anent the fickleness of his lady fair. The Rain episode is the longest of the collection. Staccati in the bass give the impression of the steady downpour, and the voice has alternate rhythms. Enharmonic changes also provide key contrasts. The collection makes a good group for either male or female vocalist, as the tessitura is not too extensive.

ADORATION, by Jeanne Boyd. Galaxy Music Corp. 50c.

This is a setting for high voice of a poem by Scharmel Iris. Full chordal accompaniment features the expressive number. The vocal line is chromatic to a great extent. Marked for high voice, an A is the top note, D below the staff the lowest.

PLEASE GOD, KEEP AMERICA FREE; words by Oliver Keller Milton; music by Bonita Crowe. Michael Keane, Inc., New York. 50c.

Miss Crowe, who has set both religious and secular themes before this with dramatic skill, here takes a rather bald and unpromising text and turns it into a ballad of strong emphases and tuneful, swinging melody. The sentiments are so sincerely voiced that one can forgive a good deal of the banality of the words. Published in two versions: low voice, B to D, and high voice, E to G.

New Choral Works

Five additions have been made to the Gregory Stone Choral Series, issued by M. Witmark & Sons, New York. Of these, Ukrainian Wedding Song, Gallop Faster, My Horses, Market Place at Kiev and a Russian Gypsy Song are for four-part mixed group and a Cossack Song is arranged for four-part male singers.

The wedding number, an *a cappella* song, has a baritone solo with the other parts adding a "la, la" accompaniment. This traditional work is markedly rhythmic and builds to a fast moving climax. (Stravinsky has used a variation of the theme in the dance of the coachmen and grooms in Petrouchka.) Vladimir Bakaleinikoff is the composer of the second number. A swiftly moving accompaniment carries the galloping theme, expressed primarily in the soprano and tenor voices, with a counter theme, in octaves in the alto and bass.

The third work, a traditional Ukrainian song, with a contrasting middle section in the relative minor, makes effective use of contrary motion. The Gypsy Song, by Dimitri Pokrass, starts somewhat dolorously with a chorus in faster tempo, marked by a syncopated figure. The Cossack song, by Ivan Dzerzhinsky, from the opera Soil Upturned, is in march tempo, sturdy and vigorous. John Alan Haughton has provided the English text in each instance. For a folksong program, these are admirable.

I Wanna Be Ready is a free arrangement for mixed voices by James Miller of the Negro Spiritual, issued by Galaxy Music Corp. A tenor or soprano solo is accompanied largely by a humming chorus in which the bass part is divisi.

Issued by the same publisher is Idyll, by T. Stanley Skinner. The parts are often divided and the moodful number, to be sung *a cappella*, after moving in stately style, with chromatic intervals, builds to a climax and then subsides with the voices humming. Careful observance of the expression indications can make it an effective program number for a well-trained chorus.

SATB

NOW WINTER FADES FROM SIGHT, by Homer Whitford. J. Fischer & Bro. 15c.

This is an arrangement of Dem Wir Das Heilig Ist, from the cantata Gelobet Sei der Herr. Except for a slight cuing from the piano (or organ), the chorale is to be sung *a cappella*, the parts moving evenly and with slight modulation.

CHRIST CRUCIFIED, by Donald J. Larson. J. Fischer & Bro. 16c.

An a cappella number wherein the poignancy of the Scriptural text is adroitly brought out by the composer. The title is fixed in the mind by the reiterated rhythmic figure with which it is introduced. Minor seconds and chromatic progressions are utilized to maintain the mood. There are momentary climaxes and the work concludes in a diminishing *pp*. A valuable number for the Passion repertoire.

FOR ORGAN

BENEATH THE ROSE WINDOW, by Robert W. Wilkes. G. Schirmer, Inc., $1.

These seven numbers, in one volume, entitled Devotio, Simplicitas, Mater Dolorosa, Spes, Miserere Mei, Procession Sacra, and Melodia, have sufficient contrast to make an effective suite for recital purposes, and are useful as individual items for the church service. They are not difficult and can be used on a two-manual organ.

IMPROMPTU, PRELUDE, CANZONE, by Will C. MacFarlane, in an arrangement for Hammond organ by Charles F. Paul. G. Schirmer, Inc., 50 cents each.

Published as individual numbers, these three scores have registration provided by the arranger for either the traditional or the Hammond organ. The first has an ascending chromatic figure with a middle lyric section. The second also is in three-part form. The Canzone is in pastorale mood.

Chamber Music Guild Offers Prize

WASHINGTON, D. C.—The Chamber Music Guild has announced that it will offer a prize of $500 for a quartet composition. One movement, or an entire quartet, or any musical form for quartet is eligible. The contest is open to citizens of any of the twenty-one Republics and Canada. Nov. 30 is the deadline. Inquiries may be addressed to The Chamber Music Guild, 1604 K St. N. W., Washington, D. C.

Kleinsinger Completes Symphony

George Kleinsinger, American composer, is director of program activities for the USO in Anniston, Ala., where he has completed his first symphony. He is the composer of I Hear America Singing, recorded by John Charles Thomas for Victor; the cantata Farewell to a Hero, published by Boosey & Hawkes; My Native Land and the symphonic poem, Western Rhapsody, issued by Edward B. Marks. Mr. Kleinsinger is directing musical shows and arranging recitals and concerts.

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Bohuslaw Martinu's new Concerto da Camera, for violin solo, string orchestra, piano and drums, will be premiered by the New York Philharmonic-Symphony under Artur Rodzinski, on Jan. 5 and 7, with Ruth Posselt as the soloist.

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In the Studios

Bernard Taylor

Mildred Young, mezzo-soprano, participated in USO-Camp Shows at Camp Endicott, Davisville, R. I., with Carlo Morelli and Erno Balogh. Miss Young also appeared for the WAVES at Hunter College and with John Dudley and Leonora Flood at the U. S. Naval Air Base, Atlantic City. With Mr. Balogh and Robert Kitain, she was heard at the U. S. Naval Hospital, Brooklyn. Miss Young is soloist this month with the John Harms Chorus in Pergolesi's Stabat Mater and Rossini's score of the same name at Woodmere, L. I., and the Church of the Divine Paternity, New York City.

Glenn Darwin, now attached to the Army Air Force Band at Bolling Field, sang Chadwick's ballad Lochinvar with the National Symphony, at the Watergate, Washington, D. C., with Charles O'Connell, guest conductor. He has been heard over a national network with the band on Saturday afternoons.

Donald Dame, tenor, was soloist with the Chautauqua Symphony on Aug. 4, has sung the leading tenor role in Die Fledermaus twice and in Tosca twice with the Chautauqua Opera Company, and is heard on Sunday evenings in the Music for an Hour program over WOR.

Helen Le Clair, contralto, taking time out from her appearances in the Broadway revival of The Vagabond King, gave a concert at the Hotel Monmouth at Spring Lake, N. J.

Frank Gamboni, baritone, has been appearing in the summer season of the Dallas Opera Company under Guiseppe Bamboschek, conductor.

These artists are from Bernard Taylor's New York studios.

Queena Mario

Edward Kane, tenor, is singing in two performance of Faust this summer at Chautauqua, N. Y., and also appearing with the orchestra at a concert.

Andzia Kuzak, coloratura soprano, is appearing in leading roles in Robin Hood, The Firefly, The Great Waltz and other operettas in a five-week engagement in St. Louis and Dallas.

Both artists are from Queena Mario's New York studios.

Lucie Lenox-Darcy

Walter John, baritone, is fulfilling a three-month's engagement at Miami Beach, Fla. Vivian Salonikas, soprano, was guest soloist at the Corinne Dorherty piano recital in Stratford, Conn. Hazel Harenberg, dramatic soprano, sang at the Pflueger-Erskine wedding in Emmanuel Evangelical Church, Irvington, N. J.

Emery Darcy, Metropolitan Opera tenor, who has been fulfilling USO engagements with Walter Taussig, accompanist, was heard recently at the New York Stage Door Canteen. With Astrid Varnay, Metropolitan soprano, he appeared at Red Bank, N. J., and later at Long Beach.

Collins Bane, Scottish tenor, has been engaged as master of ceremonies and special soloist at the Esquire Club in Montreal. He has been fulfilling USO engagements.

These artists are from the New York studios of Lucie Lenox-Darcy.

Ray Lev in Recitals Aids War Program

Ray Lev, pianist, in her second visit to Toronto in three months, was heard in two chamber music programs with the Hart House Quartet at the University of Toronto, at the Active Service Canteen and in two broadcasts. On her return, Miss Lev played in broadcasts for the Merchant Marine, Treasury Department, Spanish Refugee Committee, C.D.V.O. and gave recitals for the U.S.O., Social Service Employees, Russian War Relief and for the Mobile Blood Unit at her former high school where she helped to raise $4,500 for that cause.

Robert Ross Engaged by Philadelphia Opera Company

PHILADELPHIA.—David Hocker, general manager of the Philadelphia Opera Company, has announced the engagement of Robert Ross as stage director. Ross recently staged the revival of Porgy and Bess. Mr. Hocker states that bookings for the 80 singers and instrumentalists next season have already passed the 100 mark and the company will visit cities in both the United States and Canada. The repertoire will include Carmen, Faust, Tosca, Barber of Seville, The Bat and Iolanthe. N. N.

Georges Barrère Writing Memoirs

(Picture on Inside Front Cover)

Georges Barrère, noted flutist, summering in Woodstock, N. Y., is interspersing his teaching and playing with writing a book entitled The French Life of an American Flutist, a chronology of his activities before coming to this country in 1905. The work is dedicated to his son, Lt. Jean C. Barrère. An interesting raconteur, the artist plans later to write a sequel which will cover the period from 1905 to the present. Both volumes will include anecdotes and experiences of his work as teacher, soloist, lecturer and conductor and concern many prominent figures in musical life of this country and Europe.

EDGAR SCHOFIELD AND HIS CLASS
of vocal students from his San Francisco and Bay Area studios. Mr. Schofield, after teaching this month in Hollywood, returns to his Berkeley studio about Sept. 1 to resume teaching there the following week.

I See That

Vladimir Horowitz, now vacationing for the first time in the East, begins his new tour in October. He will fulfill solo engagements and also appear with orchestras.

•

George Chavchavadze, pianist, following his July 17 appearance in Newport, R. I., is vacationing before his tour starts in October on the West Coast. He recently completed a three-weeks' tour of camps for service men.

•

Devora Nadworney, contralto, was soloist July 31 with the Naumberg Symphony Orchestra, Emerson Buckley conducting, at the Central Park Mall.

•

H. Maurice-Jacquet, composer-pianist, played a group of his own numbers at the Service Men's Lounge in West Side, Y M.C.A., New York, when he was associate artist with Pauline Hartman, coloratura soprano. Miss Hartman's program included Mr. Jacquet's Rhapsody of Love and numbers by Victor Herbert, Irene Canning, Liza Lehmann, Gaston Claret, Saint-Saens, and Clay Smith.

•

Harold Lewis was piano soloist at the annual recital of the choral group at Christ Church, St. George, Staten Island.

•

Edouard Grobé, tenor, was inducted into the army on July 3.

•

Muriel Rahn, Negro soprano, on June 18 was soloist with the National Symphony at the Water Gate, Washington, D. C.; on July 4 appeared at the University of Wisconsin; July 13 at Purdue University; and July 15 at Illinois State Normal School.

•

Frieda Hempel is spending the month of August in the Adirondacks. She returns to New York in September to resume her musical work.

•

Vladimir Golschmann conducted at Robin Hood Dell, July 6 to 24, at Chautauqua, August 14 to 25 and the New York Philharmonic, August 26 and Sept. 3.

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THE DORMAGEN CONSERVATORY OF MUSIC AND DRAMATIC ARTS recently held its fifteenth commencement program at Hammond, Ind. President Amy Dormagen, left, conferred senior certificates. Dean Louis Zander, head of the violin department, and Dr. Richard Schoenbohm, head of the voice department, are at the right. Front row, left to right, piano graduates from Mrs. Dormagen's class: Mona Mae Ruwaldt, Kathryn Boglarsky, Barbara Malmstone, Henrietta Bernhardt, Patricia Tuley, Warren Rice. In the rear are singers who were heard in the late Louis Victor Saar's Ave Maria.

IN SCHOOL AND COLLEGE

Peabody to Inaugurate 76th Year on Oct. 1

BALTIMORE, MD. — Preparatory to the opening of the seventy-sixth year of the Peabody Conservatory of Music on Oct. 1, entrance examinations in the advanced department will be given by appointment after Sept. 15 and daily thereafter according to an announcement by Reginald Stewart, director. Appointments for entrance examinations in the Preparatory Department will be made on and after Sept. 1. Competitive examinations for the twenty-two free three-year scholarships available for 1943 will be held before the departmental faculties of the conservatory each week day from Sept. 21 to 27, inclusive. Four additional scholarships will be offered for the Opera Class, two for bass and two for tenor, open to students who have had voice training, or who are at present studying voice, and do not preclude the holding of other school scholarship. Special application blanks for all scholarships may be obtained from Dean Virginia Carty and returned by Sept. 15.

Examinations for the yearly scholarships will be held on Sept. 24 and 25. Advanced standing in musical subjects will be granted either by examinations conducted by the faculty, or to students who have studied at accredited schools of music upon presentation of a transcript showing the courses taken, and whose later studentship at Peabody warrants it. Examinations for advanced standing will be held on Oct. 4 and 5, and a placement test in elementary theory (for all new, regular students) on Oct. 4.

On successful completion of the various courses, the conservatory offers an artist diploma for concert ability or well-marked creative talent. A Bachelor of Music degree is given for pronounced and well-rounded musicianship in addition to a comprehensive academic training, and a teacher's certificate for sufficient musical or pedagogic ability to teach the subjects studied.

In the preparatory department, under the superintendence of Virginia Blackhead, pupils are accepted in the subjects taught at any stage of training, and classified according to their advancement. All regular students in the preparatory department are also admitted to certain supplementary classes without additional fees. Upon completion of the preparatory department courses, pupils are admitted to the regular conservatory work. H. N.

Melchior and Bauer Join Finch College Staff

Lauritz Melchior, Metropolitan Opera tenor, and Harold Bauer, noted pianist, will act as advisers in voice and piano respectively when the new semester of Finch Junior College is inaugurated on Sept. 7. The college is increasing its music faculty.

In charge of the respective departments will be William Kroll, violinist, leader of the Coolidge String Quartet, violin; Herbert Janssen, Metropolitan Opera baritone, voice; Leander Dell'Anno, pupil of Dr. Bauer and instructor at the Manhattan School of Music, piano.

Berta Elsmith, director of music at Brearley School and author of operettas for young people, will give courses in appreciation and direct choral work. Franklin Robinson, author, and founder of the National Orchestral Association, will give a course in aural theory.

Juilliard Summer School Presents Recital Series

In the series of artist recitals at the Juilliard Summer School last month, programs were given by Katherine Bacon, Frank Sheridan and James Friskin, pianists; Maxine Stellman, soprano of the Metropolitan; Dorothy Minty, violinist; and Hardesty Johnson, tenor. Lonny Epstein, pianist; Henry Cowell, composer-pianist; and Marcel Grandjany, harpist, were heard in the Summer Festival Series. Mr. Friskin continues his lecture-recitals on Beethoven; Marion Bauer, assisted by Barbara Holmquest, pianist, again is heard in her series on Modern Piano Music and Rosalyn Tureck in her discussion of Bach and his works.

Minneapolis College Opens Fall Term on Sept. 9

MINNEAPOLIS.—The fall term of the Minneapolis College of Music will open on Sept. 9 following one week's registration. A four-year course leading to a degree is offered in music education, piano, voice, violin and band instruments. Peter D. Tkach, director of music in local public schools, is in charge of the college music education department and director of the choral training classes. Harold Ayres, concertmaster of the Minneapolis Symphony, has charge of violin and ensemble work. James Stamp, trumpet soloist with the symphony, and Lu Verne Boland are in charge of the band department. L. N.

Vittorio Giannini Joins Staff at Philadelphia Academy

PHILADELPHIA.—Appointment of Vittorio Giannini, American composer, as head of the department of composition at the Philadelphia Musical Academy is announced by Jani Szantho, president-director. Trude Gundert will teach violin and viola. N. L.

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JUILLIARD GRADUATE SCHOOL MARKS TWENTIETH YEAR

Its Educational Scope Grows Steadily As New Phases of Training Are Added

In October of this year, the Juilliard Graduate School will start its twentieth season. The original plan of providing "musical training for unusually gifted American students" is being carried on and expanded. During these years, the Juilliard School of Music has had an important effect on American music and music education. This influence is felt in the realm of opera, symphony orchestras, concerts and radio as well as in the fields of composition and of teaching, as its alumni have gone out into important musical positions.

Two years after its organization in 1924, the Juilliard Graduate School, then located at 49 East Fifty-second Street, and the Institute of Musical Art were merged, forming the Juilliard School of Music. The Institute had been organized in 1905 by Dr. Frank Damrosch and, through an endowment by James Loeb and others, by the end of its first year had grown to an enrollment of nearly 500, although it had been planned originally for a student body of about 100.

When the Juilliard School of Music was formed, the trustees insisted that each of the two merging schools should retain its own identity and carry on its own particular work. This idea has remained, although the combined school is now housed under one roof on Claremont Avenue, just off Riverside Drive, New York. More and more opportunities for closer collaboration are found each year.

Complete Educational Program

The chief reason for including the Institute of Musical Art in the plans of the Graduate School was to provide a complete educational program in music from the primary grades to the most advanced. According to its tradition, the Institute serves as a conservatory with both elementary and advanced students, while the Graduate School is for advanced students only, who gain their admission and free instruction through competitive examinations.

In 1927, the trustees of the original Juilliard Foundation founded a corporation under the State Board of Regents, and a Board of Directors was named to operate under the title of the Juilliard School of Music. Dr. John Erskine was appointed president and served until 1937.

Dr. Eugene A. Noble, secretary of the Foundation, acted as director at the time of the organization of the Juilliard Graduate School. In 1927, Dr. Ernest Hutcheson was appointed dean and retained this post until 1937, when he became president of the entire Juilliard School. Dr. Oscar Wagner succeeded him as dean.

DR. OSCAR WAGNER, Dean of the Juilliard Graduate School.

Photo by Jas. Abresch

South American Students Added

When founded, the Graduate School was open only to students from the United States; now, however, it admits students from all parts of both North and South America.

Besides offering the courses expected in an advanced school, it provides special opportunities for the field of opera. Already 41 operas have been produced, eight of them by American composers and all but two in English. Six American operas have had world premieres at the Graduate School, whose faculty has included Marcella Sembrich, Anna Schoen-Rene, Charles Hackett, Queena Mario and other noted singers. From its graduates the Metropolitan Opera has engaged Josephine Antoine, Lucielle Browning, Annamary Dickey, Susanne Fisher, Julius Huehn, Charles Kullman, Maxine Stellman, and Risë Stevens. Other graduates in the singing field are Evan Evans, Jane Pickens and others.

Noted Names on Faculty

On the instrumental faculty of the Graduate School have served such distinguished artists as Leopold Auer, Paul Kochanski, Rubin Goldmark, Alexander Siloti, Albert Stoessel, Georges Enesco, Carl Friedberg, Olga Samaroff, Josef and Rosina Lhevinne, Felix Salmond, Albert Spalding and many others including Dr. Hutcheson.

To the composition and instrumental fields have been graduated Jacques Abram, Mary Becker, Igor Buketoff, Arthur Brown, Vittorio Giannini, Carroll Glenn, Sascha Gorodnitzki, Johana Harris, William Kappell, Muriel Kerr, Joseph Knitzer, Eugene List, Charles Naginsky, Paul Nordoff, Robert Ward, Rosalyn Tureck, Emma Endres, Daniel Saidenberg and others.

Training for Careers

Throughout, the plan of the Graduate School has been to offer the final training for a professional career, and although fellowships are available in the various departments, students must pay their own living expenses and many do this by securing professional engagements while continuing their work with artist teachers.

In the Institute where full and partial scholarships are available on a competitive basis for one year, diplomas and post-graduate certificates are presented as well as the degrees of Bachelor and Master of Science with major in music.

Promoting American Music

Another phase of the school's work is an important feature in the development of American music. From 1928 when Arthur Shepherd's Horizons was issued, the school annually publishes one or more orchestral scores by American composers. In these 15 years there have been 22 works published. The school pays the costs and the composer receives the revenue. Composers who have received this award include Nicolai Berezowsky, Elliott Carter, David Diamond, Albert Elkus, Herbert Elwell, Vittorio Giannini, Louis Gruenberg, Sandor Harmati, Philip James, Werner Josten, Charles Martin Loeffler, Daniel Gregory Mason, Harold Morris, Vincent Persichetti, Gardner Read, Bernard Rogers, Arthur Shepherd, David Van Vactor, Robert Ward and Emerson Whithorne.

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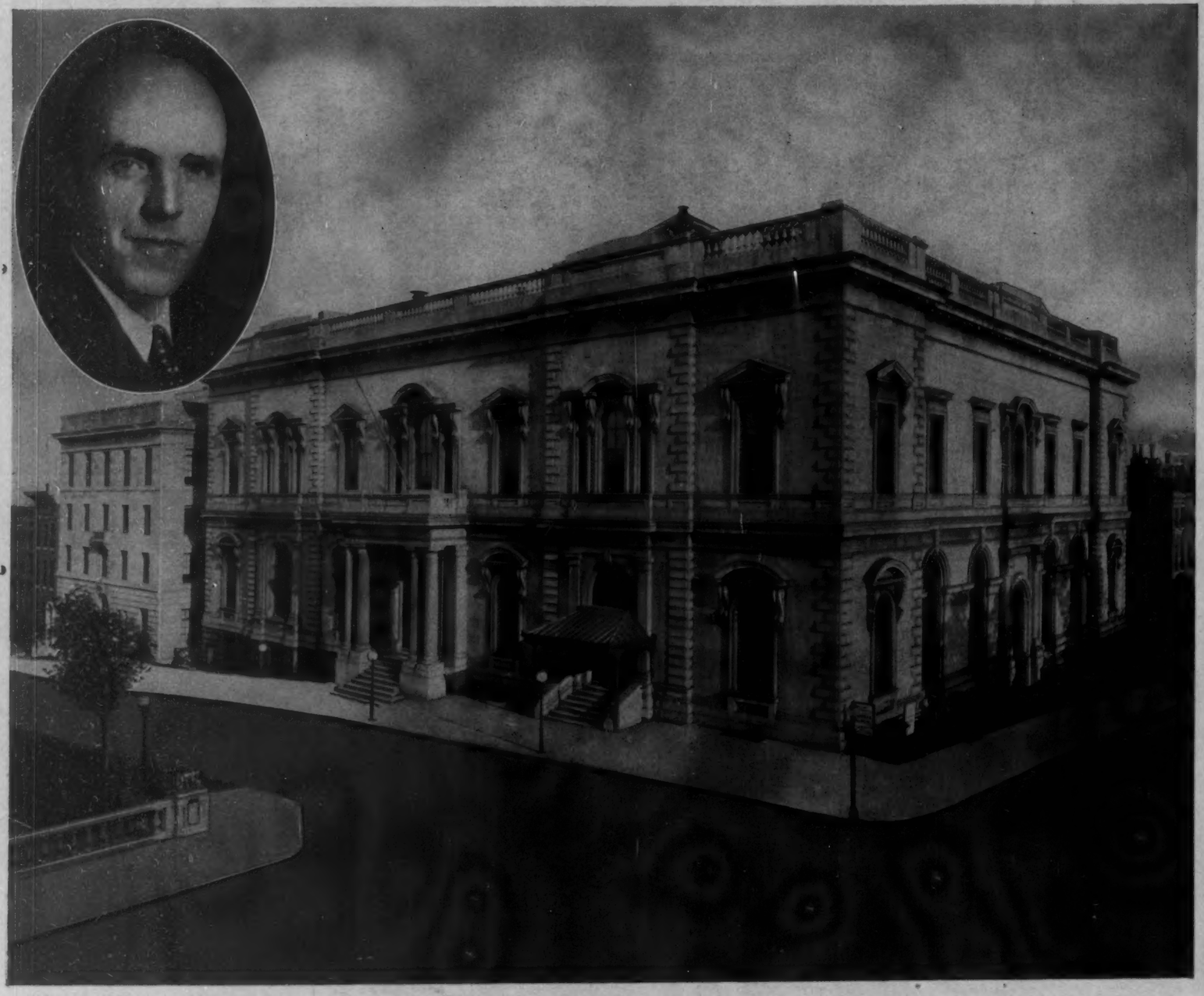

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